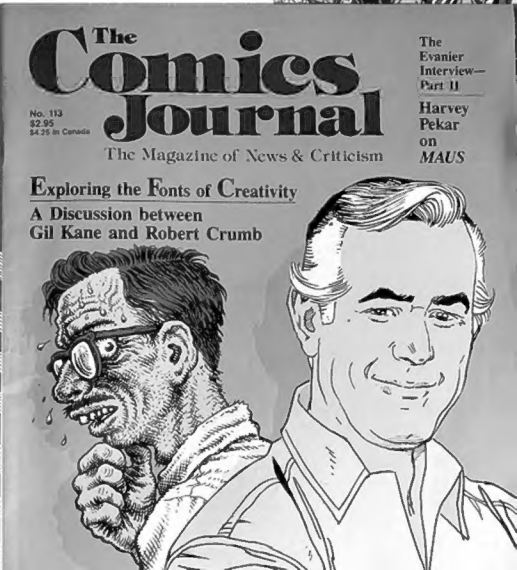
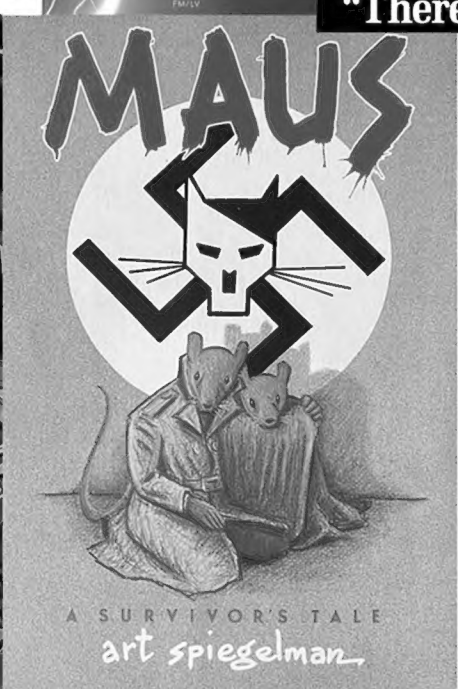
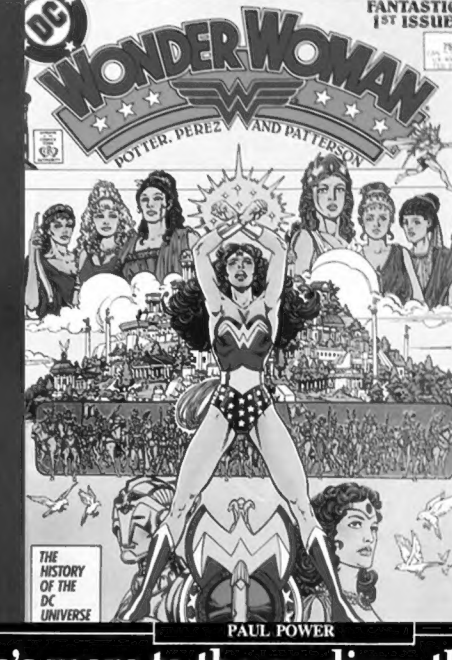
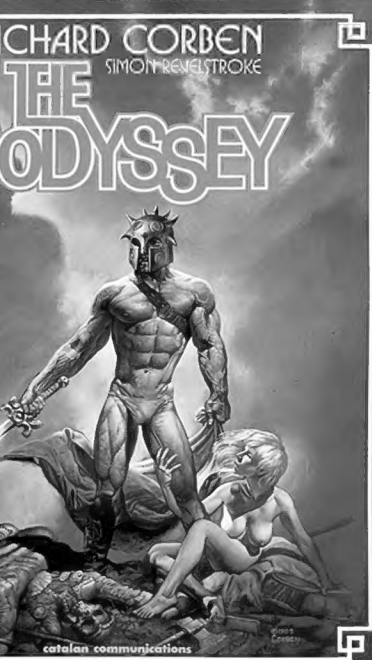
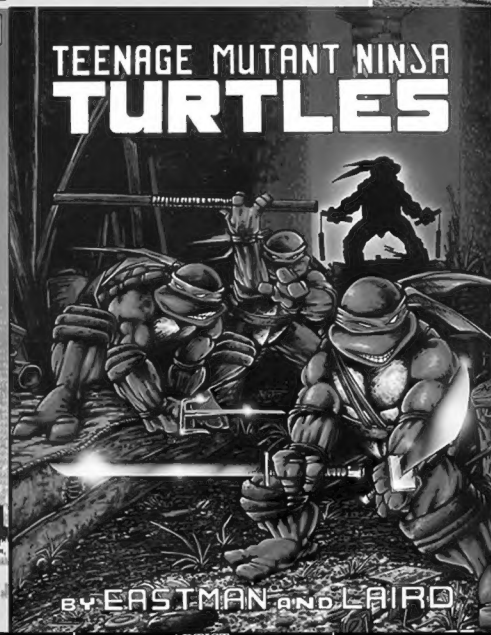
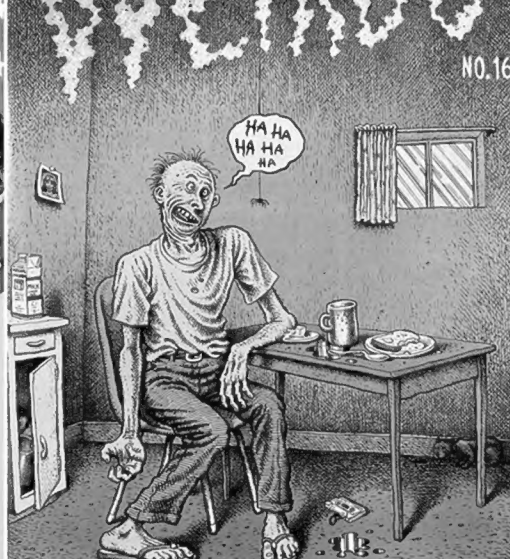
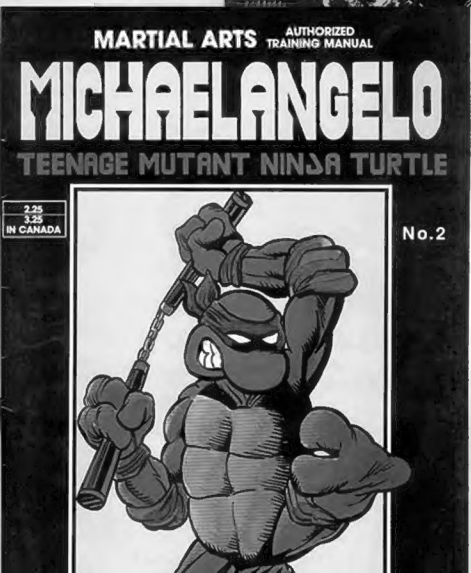
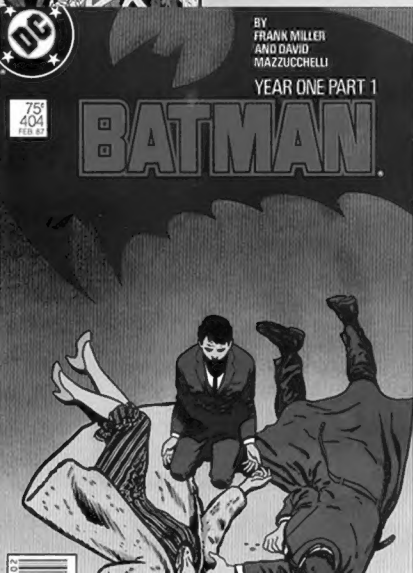
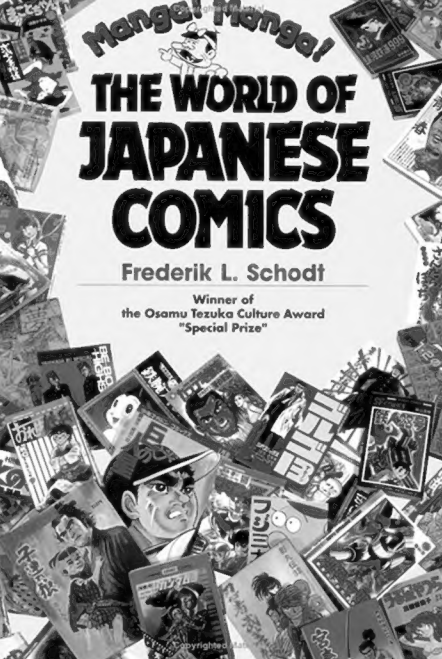




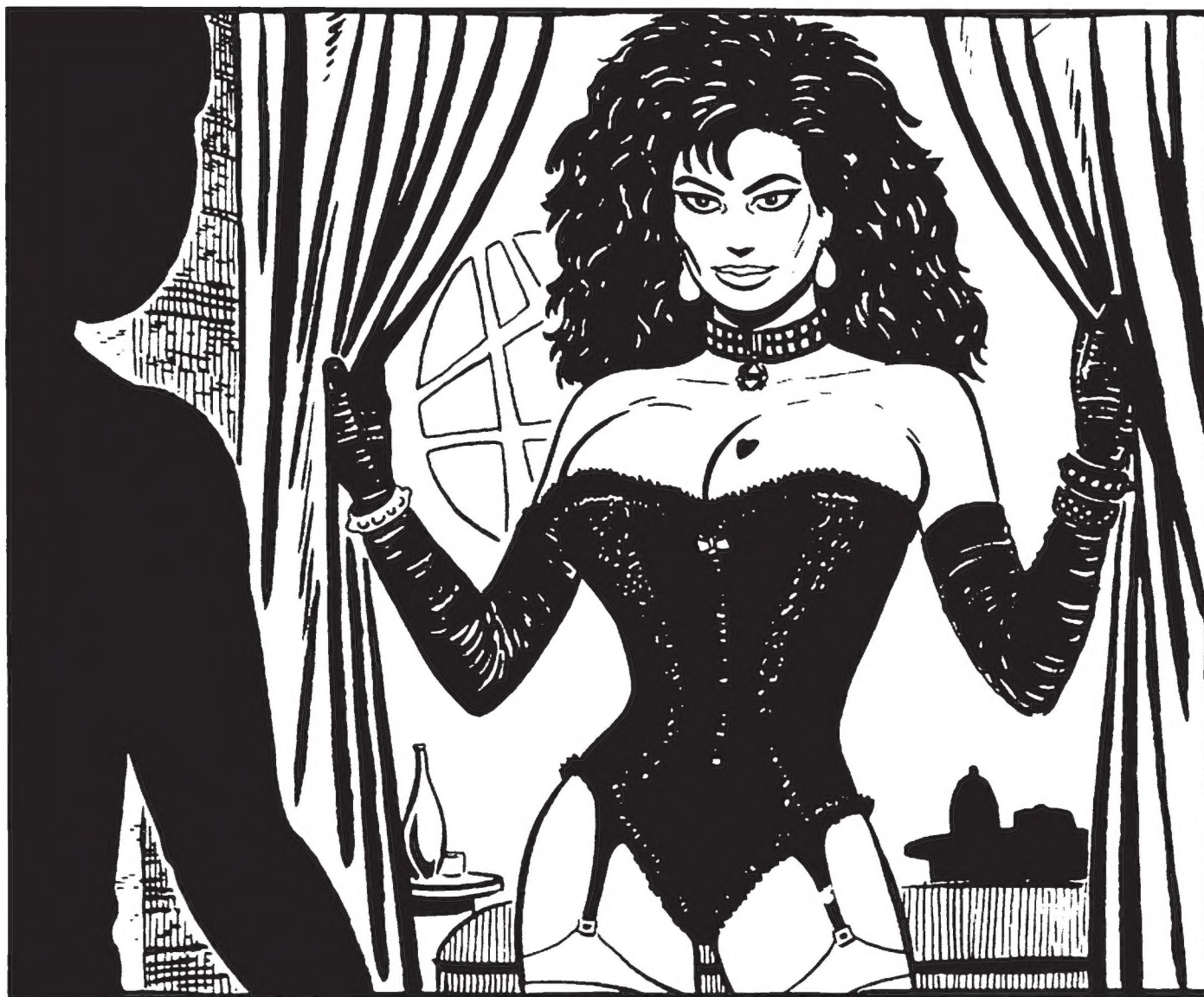




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1986 Gilbert Hernandez

FANTAGRAPHICS BOOKS

HE'S BACK... and God help

the guilty.

THE
SHADOW
by HOWARD CHAMNIN

No. 86

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HEROES HISTORY: David H. Smith chronicles the intricate and confusing history of the two famous mutant siblings, Quicksilver and the Scarlet Witch (first of 2 parts): page 44.

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Rafael Kayanan provides a moody rendition of Hawkmoon, painted by Mark Wheatley and Kathryn Mayer after a color rough by Alex Wald. Character © First Comics, Inc.



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A 12 ISSUE DELUXE SERIES BY ALAN MOORE AND DAVE GIBBONS



"You know what I wish? I wish all the scum of the Earth had one throat and I had my hands about it." RORSCHACH (1975)

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405, 406 and 407



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1961—THE MARVEL UNIVERSE



1986—THE NEW UNIVERSE!

IT ALL BEGINS THIS SUMMER.

Following is the rundown of the eight titles in the *New Universe* series:

—*Starbrand* by Jim Shooter and John Romita Jr., featuring a character named Kenneth Connell, "a man like no other."

—*Psi-Force* by Steve Perry and Mark Texeira. It's about teenage runaways with paranormal powers (including a psychic healer, a telepath, a telekinetic, an astral projector, and a utilizer of psionic power) who wage a guerrilla war to protect themselves and others of their kind.

—*Nightmask* by Archie Goodwin and Tony Salmons. It concerns Keith Remsen and his sister Teddy, who operate a psychoanalytic consulting service that helps the seriously disturbed by working through their dreams.

—*Merc* by Peter David and Gray Morrow. "Combat is what Mark Hazard," a mercenary soldier "does best."

—*Justice* by Archie Goodwin and Geoff Isherwood is about a warrior and a law officer fighting evil.

—*Spitfire and the Troubleshooters*, by Gerry Conway, Herb Trimpe, and Joe Sinnott. Spitfire is a Professor of Applied Engineering at MIT who, along with

the "Troubleshooters"—computer-hacking comrades—is ferreting out the death of her father, a research scientist involved in heuristics.

—*Kickers Inc.* by Tom DeFalco and Ron Frenz. "Mr. Magnificent," a.k.a. Jack Magnifico, is the highest paid professional athlete in the world and "the most gifted physical specimen to wear a football uniform since Jim Brown." And he has a problem—with super-hero strength.

—*D.P.7* by Mark Gruenwald and Paul Ryan, about seven paranormals, "the most dangerous beings ever to walk the Earth."

Spitfire and the Troubleshooters #1 and *Starbrand* #1 are scheduled to ship on June 24; *Psi-Force* #1 and *Nightmask* #1 are scheduled to ship on July 1st; *Merc* #1 and *Kickers* #1 on July 8th; *D.P.7* #1 and *Justice* #1 on July 15th. All titles will be 75 cents and released monthly. —LRS—

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The SPIRIT by Will Eisner



Published monthly, this \$1.95 comic reprints four classic tales from Will Eisner's post-World War II period. Each issue features Eisner talking about the stories with Dave Schreiner. THE SPIRIT is universally praised as a pioneer in comics noir, and Eisner is acknowledged as one of the master comics artists.



STEVE CANYON

Milton Caniff

STEVE CANYON is a \$4.95 squarebound book avidly followed by those connoisseurs fond of adventure and Milton Caniff's art. Reprinting chronologically from 1947, each STEVE CANYON features four to six months worth of strips and Caniff talking about the issue's story. Milton Caniff is the greatest—find out why in STEVE CANYON.

JUNGLE BOOK by Harvey Kurtzman



Coming in August, this hardcover, deluxe book collect four great stories by the creator of MAD, HUMBUG, HELP and other satirical magazines and features. Intro by Robert Crumb. \$25.

CONTRACT WITH GOD NEW YORK

and more new work
...by Will Eisner

Kitchen Sink is Will Eisner's publisher—and we're proud of that fact. The above two books are on the stands, and we're planning another ALL NEW work for this year. Eisner is the cartoonist other cartoonists look to for inspiration.



BORDER WORLDS

by Don Simpson

You laughed at MEGS—now thrill to BORDER WORLDS, Don Simpson's new science fiction tale, published bi-monthly at \$1.95. Simpson, a comparatively new artist in the field, garners more praise and followers with each effort. There's a reason for this. Discover BORDER WORLDS and MEGATON MAN!



DEATH RATTLE

This bi-monthly \$1.95 comic features tales of the eerie, the unexpected, the out of the ordinary. With artists like Rand Holmes, Jack (Jaxon) Jackson, Will Eisner, Charles Burns, Steve Bissette, and writers like Mike Baron and Jan Strnad, this anthology title features the best contemporary professionals working today.

AND MUCH MORE

This is NOT the full lineup for 1986. We have many more projects in mind for this year, including books by master cartoonists, collections of classic strips, and work by contemporary talents. We're working to produce a solid, all-around package—watch our monthly PIPELINE for details.



WHERE QUALITY COUNTS!

small press watch

by Scott McCloud

"Small press" is a catch-all term for comics with low enough print runs that any profit is negligible. Many are photocopied and all titles listed here are in black and white on white paper unless otherwise noted. Page count includes covers.

To order any of the items on this page, just send a short note with your name and address on it listing the comic(s) you want and enclose your payment. Cash is fine, and recommended

on small orders, but make sure it doesn't show through the envelope. Also tape down any loose change. The address for each item appears at the beginning of its review. Please *do not* try to order from me or from *Amazing Heroes*.

I'll indicate postage on each item. "Ppd" = post-paid (price includes postage). Stamps, unless otherwise noted, should be the regular 22¢ first class type.

Letters of comment are welcomed by just about everyone, and if you have comics of your own, trades can often be arranged. You're welcome to send them to me too. I can only review a fraction of what comes out, but I'll definitely read it and try to respond with a postcard at least. You can reach me at P.O. box 698, Tarrytown NY, 10591-0698. (Comments about this column should be sent to AH as usual.)

—SCOTT MCLOUD

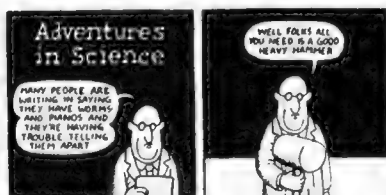
ADOLESCENT RADIOACTIVE BLACK BELT HAMSTERS

Written and edited by DON CHIN;
illustrated by CHRIS PARSONAVICH

**One-shot; 32 black-and-white pages
pages on newsprint; \$1.50; direct-sales
distribution; published by ECLIPSE
COMICS**

YUMMY FUR #7 by Chester Brown.
\$1.25 ppd. from Chester Brown, 22 Albany
Avenue, Toronto, Ontario, M5R 3CR, Canada.
Mature readers.
(Issues #1-6 are also available in a single
volume for \$2.00 postpaid.)

If drawing skill were the only requirement for popular success in comics, Toronto's Chester Brown probably



wouldn't be an amateur at all. His panels are well-constructed, his linework consistent and sensitive. In short, there's a fairly "professional" quality to his drawing. But a comic's subject matter is no less important to its overall appeal and *Yummy Fur's* subjects almost guarantee that its select audience won't get much *less* select for a while.

Yummy Fur #7 contains eight semi-related short features, each one more demented than the last. Brown's world view is a bleak and depressing one, and he expresses it

in *Yummy Fur* through some of comics' blackest humor to date. In one two-page feature called "I Live in the Bottomless Pit," a man is chased through a cemetery at night and falls into a deep hole in the ground. There he's joined by the Anti-Christ (yup—*him* again) who explains how God put him in the pit when the world was created. He was given detailed instructions on when to come out and what to do, but after waiting so long, he's forgotten everything God told him.



"Okay—let's say it's time," suggests the man. "How do we get out of here?"

"Uh—I've forgotten that too," says the creature, adding, "you'll be dead pretty soon."

THE END.

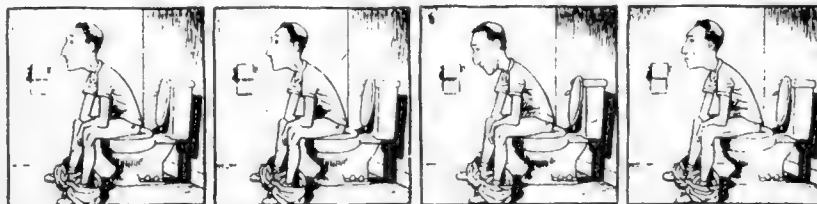
Just try to find a moral in *that* story!
If there's any dramatic logic to



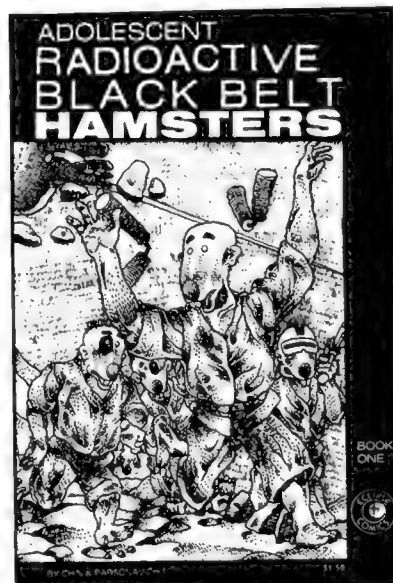
5½" x 8½"/offset quality.

Brown's plots it's the logic of dreams, and usually of nightmares.

Yummy Fur #7 is the most technically accomplished and consistent issue of this bizarre zine so far, but is also shows a slight stiffness that the earlier issues didn't have. As a compulsive innovator, Brown will probably begin to loosen up again soon. Fortunately, as a small press artist, he can do so whenever he feels like it.

**AMAZING HEROES #88**

A few panels from "The Man Who Couldn't Stop."



AMAZING HEROES PREVIEW SPECIAL #2

Moondog's has long recognized the importance of independent publishers and creators. Their creativity and enthusiasm may very well be the future of this medium. They also depend on comic shops for survival. Ask your comic shop owner if he's taken the Moondog Pledge: "We carry every new comic, color or black and white, popular or not, available today." No one else in Chicagoland can make this claim.

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FRANK MILLER'S DARK KNIGHT

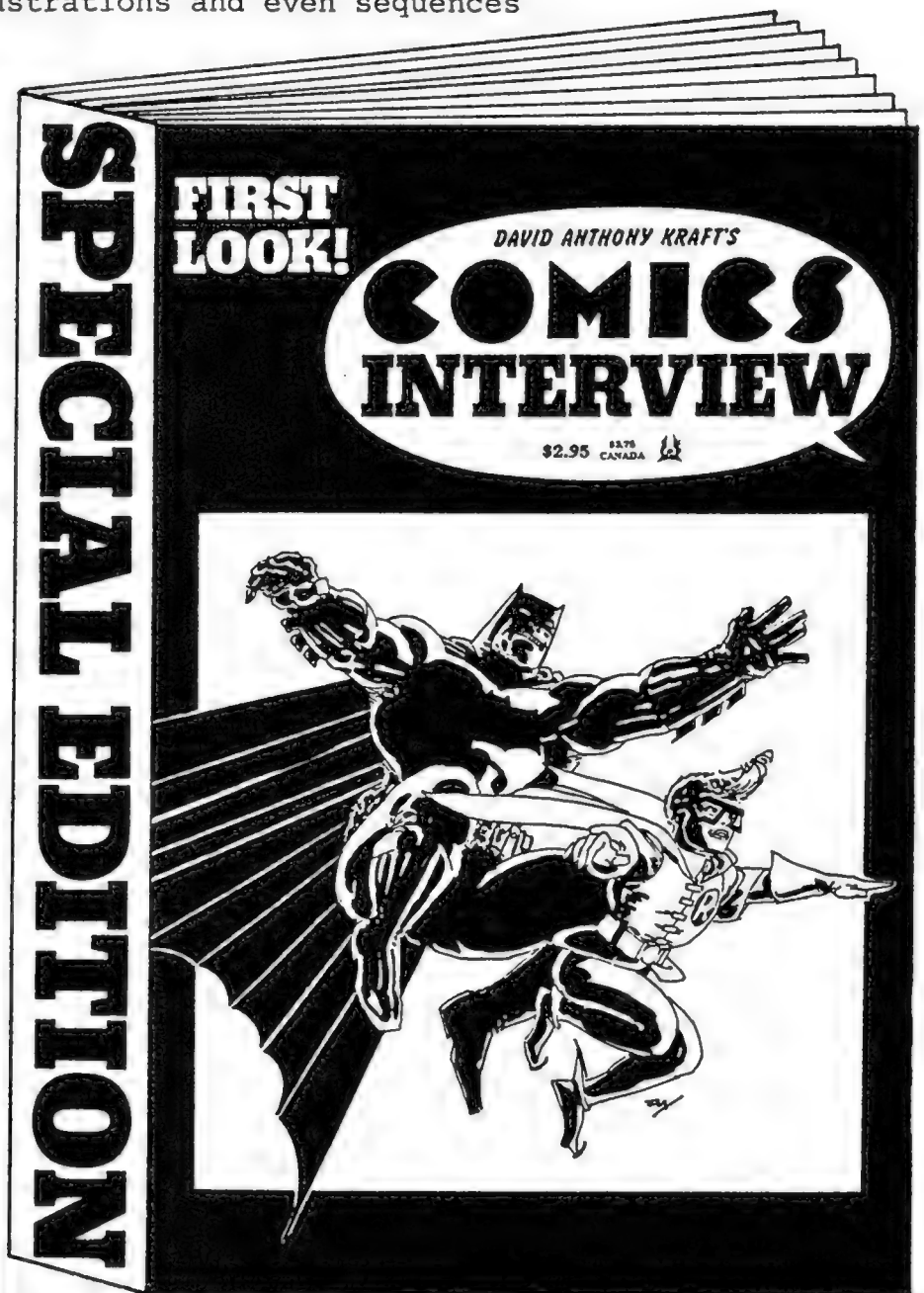
Issue #31 of David Anthony Kraft's COMICS INTERVIEW features a DARK KNIGHT cover by Miller and an exclusive and very revealing inside interview with Frank that offers an advance look at his stunning new DC series, complete with illustrations and even sequences from the first and second issues of DARK KNIGHT!

AMAZING HEROES
PREVIEW SPECIAL #2

DARK KNIGHT

Written and pencilled by FRANK MILLER; inked by KLAUS JANSON; colored by LYNN VARLEY; edited by DICK GIORDANO

4-issue limited series; 48 pages on white paper; \$2.95; monthly; direct-sales distribution; published by DC COMICS INC.



SPECIAL EDITION

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DAVID ANTHONY KRAFT'S

COMICS
INTERVIEW

\$2.95 CANADA

Frank Miller's *Dark Knight* series, which portrays the Batman coming out of retirement at age 50, has already been described in detail in the cover story of *Amazing Heroes* #69. The series will begin appearing in February. Asked to comment on its progress, Miller says, "*Dark Knight* has become a super-hero 'Twilight of the Gods.' Working Superman into the series [in two of the four issues] has increased its dimension and scope. Batman reaches a final resolution in the series. He grows in stature and power in every scene. He's a huge character.

"Batman's role in the world is one of the major themes of *Dark Knight*." Much of the first issue deals with "the rest of the world's reaction to him," and this theme "increases in importance throughout the series."

As for the new female version of Robin that Miller has created for the series (previewed on the cover of *The Comics Journal* #101), he says, "I love Robin. She's a thrilling character. She defines Batman in a way that I didn't expect. She completes him. Also, just in and of herself, she's one of the best characters I've ever created."

The Joker also plays a major role in *Dark Knight*. In this series "the Joker is thoroughly satanic. He's not funny. He's a certain kind of nightmare come to life. Batman has to permanently rid the world of the Joker. Batman recognizes that he himself is getting older, and that something has to be done about the Joker because the Joker doesn't seem to be stopping. If anything, the Joker's evil has grown over the years."

—PS—

FOR IMMEDIATE RELEASE

January 27, 1986

DARK KNIGHT* RECEIVES INTERNATIONAL MEDIA COVERAGE

Frank Miller continues to break new ground in the comics industry. He revolutionized the comic book when he wrote and illustrated the six issue mini-series *RONIN**, published in 1983-1984. Now, Frank's treatment of Batman* in the four issue *DARK KNIGHT* series will prove equally ground-breaking.

"We're always talking about how important it is to expand the market for comics," explains DC Comics Vice President-Executive Editor Dick Giordano. "We know comics aren't just for kids anymore, but it's difficult to convince people of that."

Miller's treatment of the Caped Crusader will prove revolutionary for both DC Comics and the comic industry overall. In feature stories scheduled to run in upcoming issues of *Rolling Stone* and *Spin*, both available nationally and internationally through newsstands and subscription, Frank will discuss *DARK KNIGHT* and the comics industry. DC Comics plans to advertise the series in both rock music publications. Other national media coverage of the series is pending.

Notes Richard Gehr, editor at *Spin*, "I think comics and science fiction are once again on the cutting edge of popular culture. They deserve their rightful place in magazines like *Spin*."

The *DARK KNIGHT* series of four 48-page issues depicts Batman's last stand. The story takes place 10 years after Batman has retired, when he's pushing 50. Circumstances in Gotham City* combine with his personal life to put Bruce Wayne back into action for one final time. The series introduces a new, female Robin*; several classic Batman villains; and Batman paraphrenalia [sic] updated and computerized. Superman* will appear in two of the four issues.

The series will be printed in a deluxe format comparable to the *RONIN* series. Art Director Richard Bruning describes it as "the best of the traditional format with the advantages of new technologies. *DARK KNIGHT* is more like a series of comic book-sized graphic novels than a comic book series."

In addition to the national media coverage, *DARK KNIGHT* will be supported by a four-color retail poster that sells for \$4.95 in comic book specialty stores; and a unique three-dimensional 9" x 13" counter display card. A recent innovation for the printing world, the three-dimensional point-of-purchase poster has never been used in the comics industry before.

The *DARK KNIGHT* series reunited for the first time the penciller/writer, inker, and editor of Marvel Comics Group's *DAREDEVIL*: Miller, Klaus Janson, and Denny O'Neil, respectively. The series is colored by Lynn Varley. Each contributor has done his/her best artistic work to date.

DARK KNIGHT #1 ships on February 25, 1986, to comic book specialty stores nationwide. Each issue sells for \$2.95.

Contact: Peggy May

*indicates trademark of DC Comics Inc.

Dark Knight: DC schedules three book editions

For those who are missing an issue of FRANK MILLER's red-hot *Dark Knight* series (even after all the reprintings), fear not: DC will be reprinting the complete 200-page *Dark Knight* saga in not one, but three different formats.

First, during the summer, comes the previously-announced Graffiti-produced limited-edition hardcover, selling for \$39.95, each copy of which is signed by creators FRANK MILLER, KLAUS JANSON, and LYNN VARLEY.

Then, in October, comes the mass-market hardback, retailing for \$19.95, followed one month later by the trade paperback edition, which sells for \$12.95. This latest edition will be distributed by Warner Books, by the way, a move that gives the book access to a lot of outlets that might otherwise not have carried it.



COPYRIGHTS: © 1986 DC COMICS, INC. AMAZING HEROES #114 APRIL 1, 1987

Janson on *Dark Knight*



"*Dark Knight* was a real interesting experience in a lot of ways. It wasn't a book where I could run with the art. It was real structured artistically and very limited in the way Frank [Miller] designed it. There were only a couple of panels, a couple of pages, where I felt that I could open up a little bit. The rest of the stuff was a lot of talking heads, a lot of television screens and a lot of static figures. There just isn't that much you can do when you have a little head on a television screen—you ink the head and you ink the television screen and that's it. There wasn't anything else I could really add to it or do with it. So artistically I felt a little bit under-used."

"I had suggested to Frank initially, 'Well, let me do some zip work, some Zip-a-tone,' but Frank said no, because he felt that all of the fancy technique or special effects were going to be done in color."

"It was more a writer's book than it was an artist's book. In spite of the fact that the art was secondary perhaps to the writing, I thought that I did a good job on it. I felt overlooked on this; I feel that I've been overlooked on my contributions to *Daredevil*. People always talk about how moody it was, that it was a 'film noir' comic book and all these things. That was my contribution to the book; that was not as much Frank's doing as it was my doing."

The gutsy feeling, a lot of the shadows, a lot of the blacks, a lot of the mood of *Daredevil* was mine. In a way, I've gotten used to being overlooked, but I wasn't happy about it. And it hurt, too.

"Frank and I had a complete falling out on *Dark Knight*. We're not going to work together any more; the falling out was that extensive. Frank was not happy with the inking job that I did on the third book. By my own admission, it's not the best job I've ever done, but it also wasn't the worst thing I've ever done. He wanted me to quit. But I wouldn't quit because I didn't think that I had any reason to quit. My feeling was that I wouldn't quit, but if somebody were to fire me I would accept that. In a nutshell, cooler heads prevailed and I inked the fourth book."

"Don't get me wrong. I don't want to sell what Frank was doing short. I think he did a great job on the writing. I think Lynn [Varley] did a tremendous job on the coloring. And *Dark Knight* was a very good project for me in the sense that it was, obviously, extremely lucrative. I don't regret any of it. What I regret is that I wasn't able to show perhaps more of what I'm capable of doing, that it was artistically restricted because it was a writer's book rather than an artist's work. Artistically, it wasn't my most flashy work."



THE SHAPE OF ART

Comics masters Gil Kane and Robert Crumb discuss influences on their work at the Dallas Con in 1986.

COMICS JOURNAL #113, December 1986

Marvel premieres romance line

This summer, Marvel, in cooperation with Harlequin Books, plans to premiere a new line of romance titles. The series

the different guys in her life and the different rivalries that exist." The first four books in the series include:

—*Ribbon Summer*, with script by Danny Fingeroth, pencils by Jackson Guice, and inks by Vince Colletta and Mark McKenna.

—*Love at First Sight*, adapted by J.M. DeMatteis, pencilled by Mary Wilshire, and inked by Vince Colletta.

—*Blue Jay of Happiness*, written by Louise Simonson, pencilled by Mary Wilshire, and inked by Vince Colletta.

—*Discoveries*, written by Don Kraar, pencilled by June Brigman, and inked by Roy Richardson.

Harlequin will be responsible for distribution of *Tender Hearts* wherever paperback romance novels are sold, so expect to see it in bookstores, supermarkets, and drugstores. —LRS—

Kitchen reprints Kurtzman book

Harvey Kurtzman's *Jungle Book* will be released in a deluxe edition this August. The classic full-length comic book, created in 1959 and originally published as a Ballantine paperback, will be issued in an 8 1/4" x 10 1/2" format with hardcovers, full color covers, and Smythe-sewn binding, with a retail price of \$25.

The *Jungle Book* is a 150-pages plus solo effort by Kurtzman produced between the period when his magazine *Humbug* went out of business and before *Help!* began production.

Kitchen's new edition includes, in addition to the four stories that comprised the original volume, interviews with Kurtzman, historical perspectives before each story, and an introduction by Robert Crumb.

The stories are: "Thelonious Violence" described as "Miami Vice set to rock music"; "The Organization Man in the Grey Flannel Executive Suite," a "jaundiced look at the publishing biz"; "Compulsion on the Range," described as "a poignant story of an inept Marshall who needs analysis for his slow-draw



fixation"; and "Decadence Degenerated," "a hilarious story about lynching set in the good ole boy South." —LRS—



Striving to be avant-garde and offensive, Cannibal Romances makes cannibalism au courant.

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SAMURAI # 5
RELEASE DATE APRIL 15

SAMURAI # 6
RELEASE DATE MAY 15

SAMURAI # 7
RELEASE DATE JUNE 15

Harvey Comics releases new titles

Issues of *Casper The Friendly Ghost*, *Richie Rich the Poor Little Rich Boy*, and *Hot Stuff*, featuring new stories and reprints, were released in July by Harvey Publications after a four-year hiatus from the stands. According to Alice Eigner, Executive Director at Harvey, the company ceased publications in 1982 due to internal management difficulties.

According to Eigner, one of the three Harvey brothers, who founded Harvey publications in 1940, died in 1974, leaving behind no clear policy of how to handle the financial aspects of the company. "The second generation of Harveys have reorganized the company now," said Eigner.

Other roadblocks to publication, a lawsuit brought by Flynt Distributing against Harvey and debts at World Color Press, have also been resolved, Eigner said.

"We got a real sense of the popularity of our characters



Richie Rich says: "Royal who?"

during the interval when we weren't publishing from the trade journals, plus letters from fans," said Eigner. "We knew we were being missed."

Releases scheduled from Harvey in August include *Little Dot*, *Little Lotta*, *Baby Huey*, *Spooky*, and *Harvey Hits Comics*, a compilation of Harvey characters. —KF—

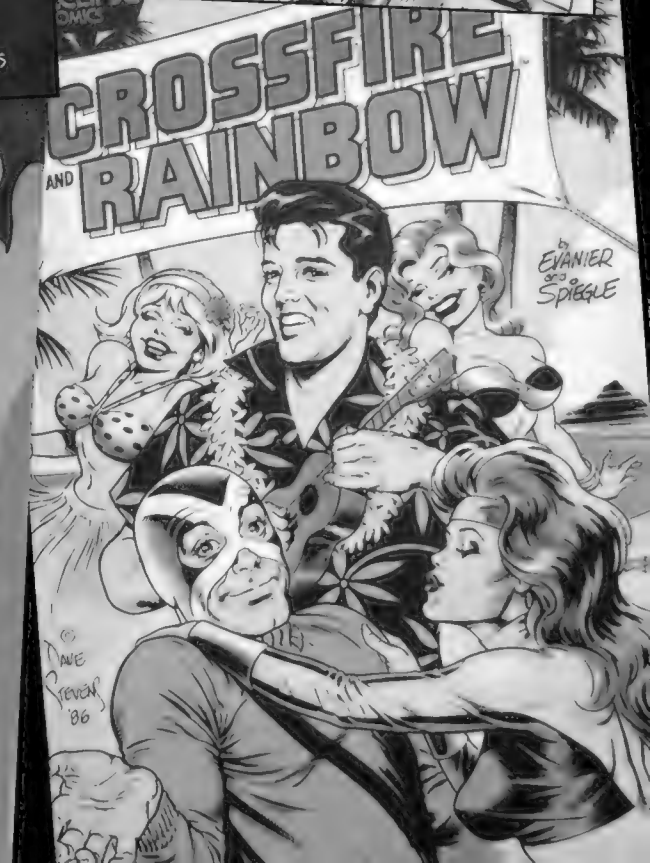
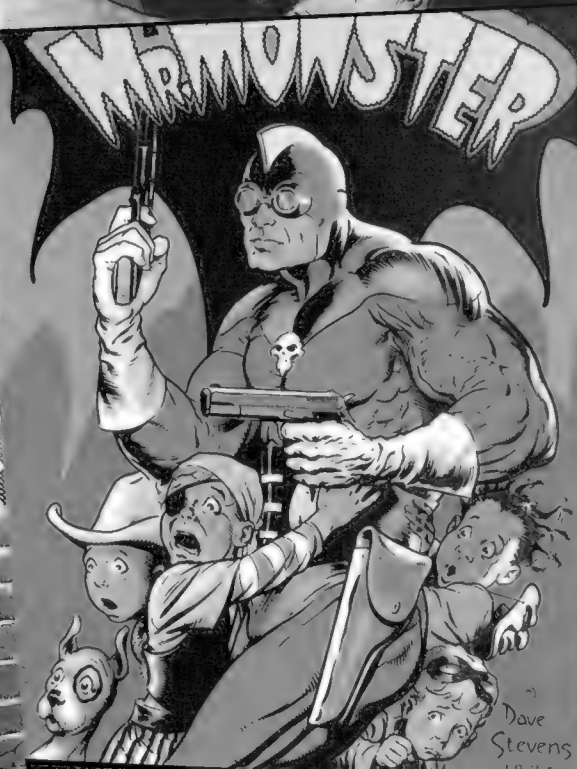
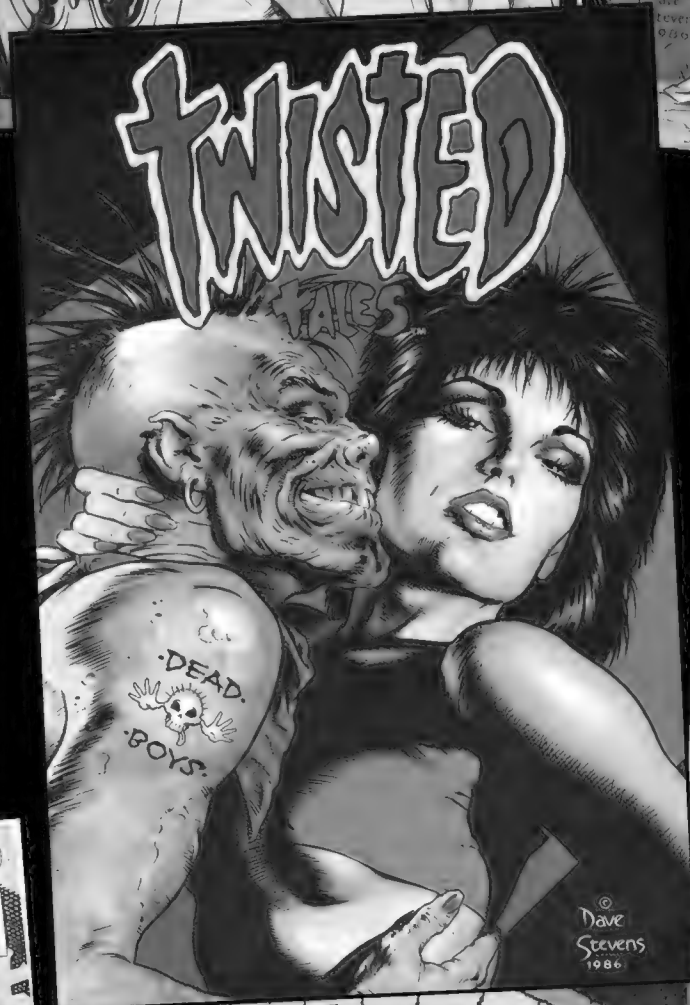
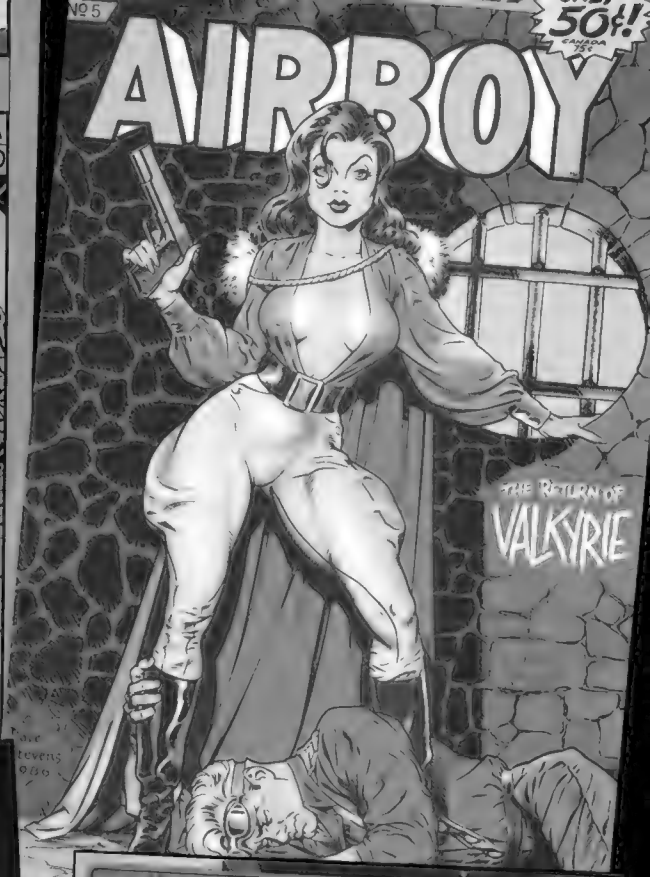
Four Color, a new, 64-page monthly magazine for the avid comic book fan, hit the stands in December from Paragon Q. Printed on coated paper, the \$2.95 magazine contains reviews, news, features, and a color spread in every issue.

Publisher and editor, David Caruba, described *Four Color's* niche between the readership of *Amazing Heroes* and the *Comics Journal*, meaning that *Four Color* is not for readers who are still learning about comics, but not for those who are highly critical either. "It will be of interest to the people who have a strong relationship to the direct sales market," he said. Currently, the magazine is available only in direct sales shops or by subscription.

The advertisement for *Four Color* reads, "dedicated to Comic excellence." As an example of excellence, Caruba offered the first issue of *Four Color* itself, as well as *Watchmen*, *The Nam*, *Nexus*, *Flesh and Bones*, and *Journeys*. The review section will try to point out successes rather than failure, keeping with a "pro comics" editorial direction.

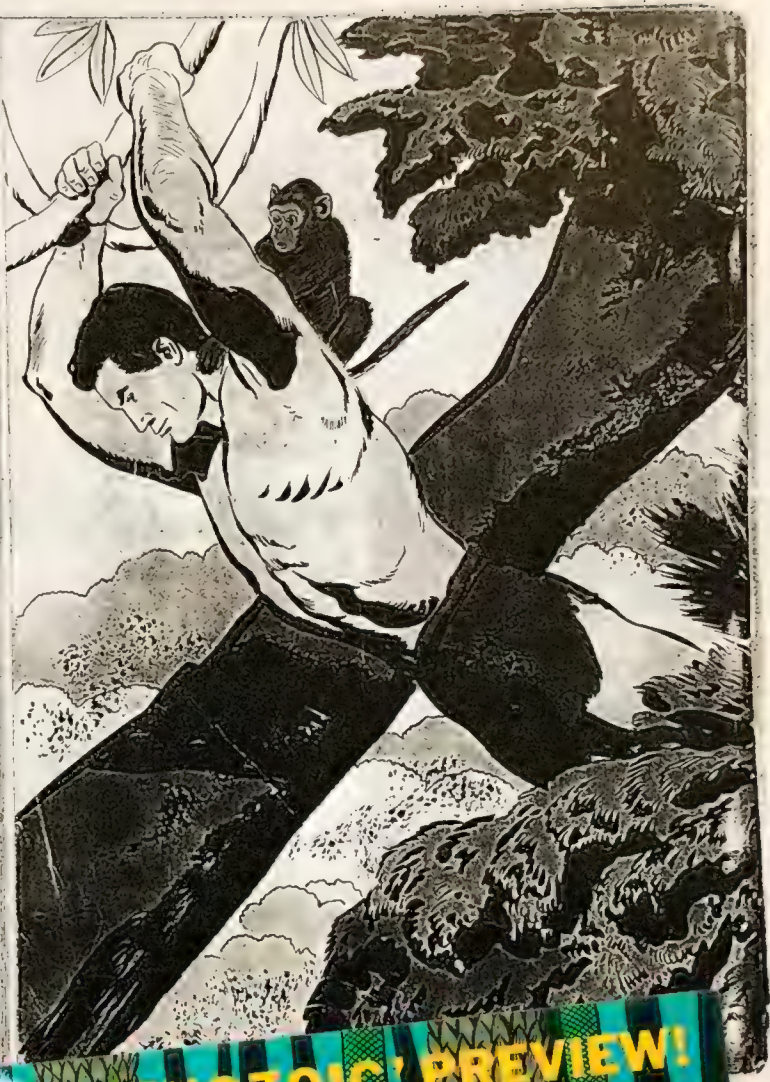
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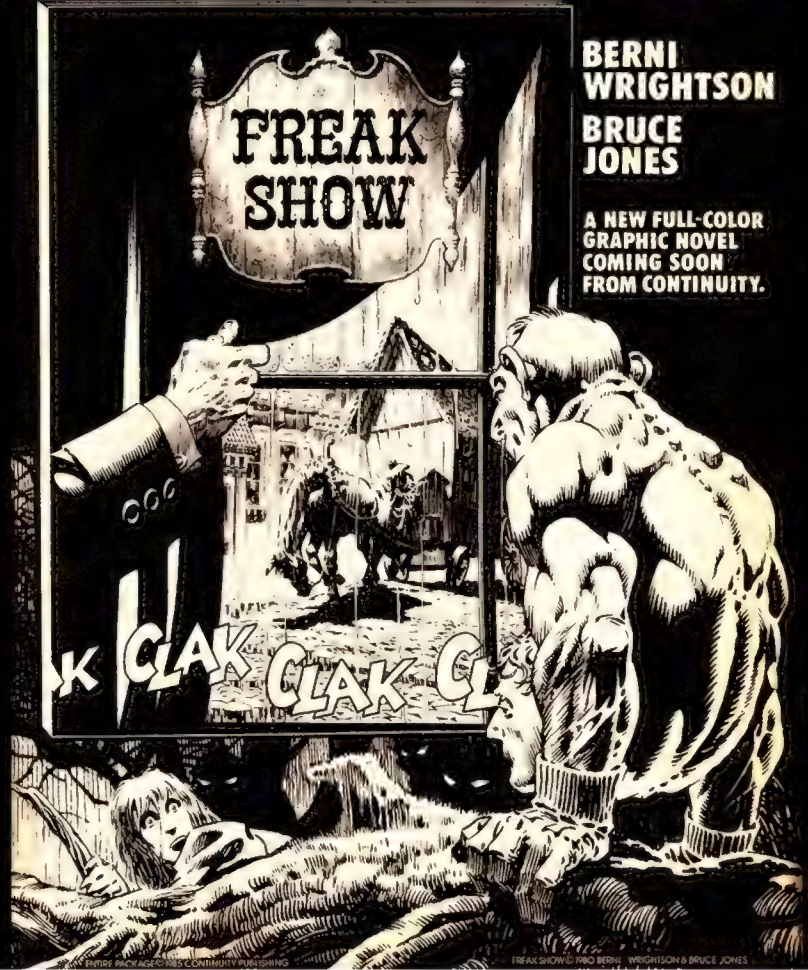
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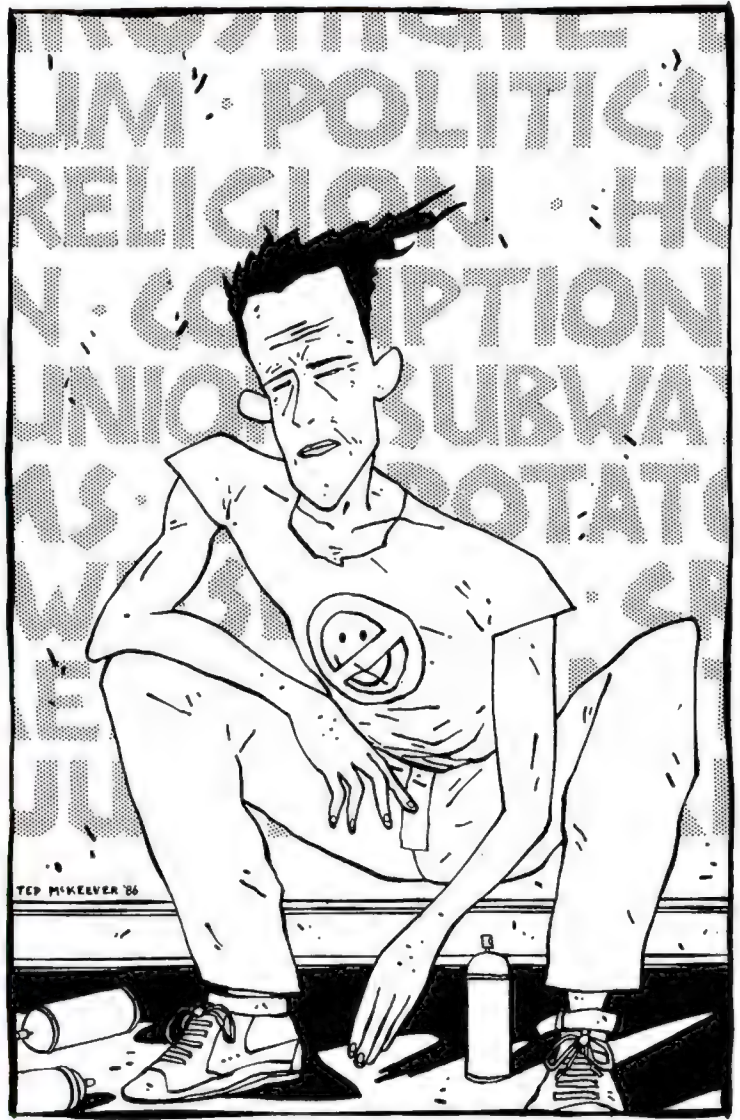


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PERSPECTIVE



Heidi Goes to the Kirbys

by Heidi MacDonald

Awards. I love them. You love them. Predictions. You love them. I hate them, because when I'm wrong I look like a dodo. And yet in the hallowed tradition of the Oscars, Emmys, etc. I'm here to take an advance look at the 1986 Kirby awards, the nominees, the favorites, etc. But though I get to look stupid when my predictions don't come true, at least I get to pick my favorites in each category, so maybe there's something in it for me after all.

All in all an honorable list of nominees, a body of work which can be pointed to with pride. Given that the true avant garde of comics will always remain on the outskirts of acceptability, its a diverse field, a challenging field, and no matter who wins, the winners will be deserving ones. In other words, there's no "Dazzler: the Movie" here.

Best New Series: Let's start with an easy one. It would be kind of cute if another canceled comic won—'Mazing Man'—but it would take a

bulldozer to get this award away from Eclipse's *Miracleman*, despite the fact that it isn't really new, but a reprint. (Not a great year for good new titles, by the way.) Heidi's pick: *Miracleman*. Scary, brilliant stuff, that's why.

Best Finite Series: Another easy winner here is *Crisis on Infinite Earths*. Even though it won last year, too. But I can explain that. You see, when the superheroes went back to the dawn of time, they inadvertently removed three months from 1985 and added three months to 1986, changing the cover dates of all comics published from the middle of August until the end of October, and causing only those voters who went back to the dawn of time with them to remember what they voted for. It's really simple when you look at it the right way. Mark Waid told me so. Heidi's Pick: *Pelleas And Melisande* gets the opera lover's vote, but for all its problems, *Crisis* was a pretty important event, and comics' scripters will be sifting through the repercussions for a long time to come.

Best Black-and-White Comic: *Cerebus* should repeat here. Sure he's a self-indulgent little pisser, but he's entitled cuz he's a genius. On the other hand, enough people may be tiring of Sim's more trying shenanigans to swing their votes over to *Love & Rockets*, but that book is still a perennial underdog, as the Fantagraphics connection will always work against it. Heidi's Pick: *Love and Rockets*.

Best Graphic Album: The fact that all of the nominees are reprints does not bode well for the graphic album format in America, I'll tell ya. The fact that all of these series originally appeared two or three years ago and have stood the test of time does bode well, however. All four nominees—*Hard Times*, *The Rocketeer*, *Love and Rockets* and *Nexus*—are strong contenders, but *The Rocketeer* should easily steal the garter-belt vote from *Hard Times*—with the help of the die-hard Betty faction. Heidi's pick: Well, despite that fact that I love *Love & Rockets*, these reprints are more anthology than a real continued story, and that weighs against it. *Nexus* is on the uneven

side. That leaves the flashy, nasty *Hard Times* or Dave Stevens's paean to the pulps, *The Rocketeer*. . . tough choice. . . Well, I'll go with Cliff and Betty, simply because very few comics have ever had so much painstaking perfectionism put into them as the *Rocketeer*.

Best Writer: I pity the fools who have to go up against God—or Alan Moore as he's also known. The odds are really stacked since he's nominated for both *Miracleman* and *Swamp Thing*. There's a chance that the Moore vote will split, leaving Frank Miller to sneak through, but betting against Moore in Best Writer would be a little like betting against Wolverine in the Best Snikt category. Heidi's Pick: Yet I choose Gilbert Hernandez, who puts a level of thought, conscience, and courage into his "Heartbreak Soup" stories that is unparalleled in American comics.

Best Artist: Wow, how strange to see this category not stacked with the regular fanboy faves—leaving some rather unexpected, but no less deserving, choices. Alan Davis doesn't have much press behind him, and Craig Russell's infrequent appearance probably leaves him out of the running. That leaves Steve Rude and Jaime Hernandez, and that's not an easy one to call. My head says Rude, but my heart says that the American comics industry will finally give one of the Hernandez brothers some recognition. However, resistance to giving a Fantagraphics sponsored event may still keep Jaime from the winner's circle. In which case, I'll be glad it's Steve Rude, who just gets better and better, stepping to the podium. Heidi's pick: Rude or Hernandez isn't an easy one for me either. . . but Jaime's work is so seemingly effortless in its verisimilitude, so surprising, so stunningly real and keenly observed. . . the man deserves an award, just once.

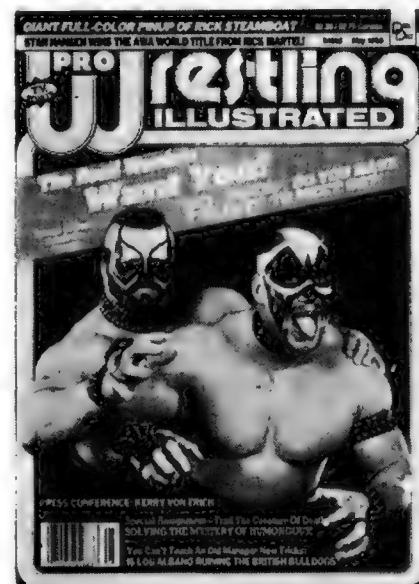
Best Art Team: Here's where the Byrnes and Perezes are hanging out these days. Perez/Ordway are the clear favorites here, and their work on *Crisis* was pretty mind boggling when you think about it. Bissette/

Totleben are the dark horses. Heidi's Pick: I figure Sim and Gerhard use too many stats to win an award, but their collaborative work is still seamless in its storytelling.

Best Writer/Artist: A somewhat puzzling category, in that it now covers more than one man armies to include writer/artist teams, with Matt Wagner the sole solo nominee. Frank Miller and David Mazzuchelli have to be considered the front runners, as Miller is hot, and his return to *Daredevil* has irresistible elements of both Messiah and Prodigal Son written all over it. Heidi's Pick: The fact that neither Dave Sim nor Gilbert Hernandez was even nominated is pretty flabbergasting from where I sit, but from the nominees I'll take Baron/Rude for *Nexus*, a book that has yet to take itself too seriously—Thank God, and whose manic pacing is more fun than a barrel of hilariators.

Best Single Issue: Here's where the going gets tough for a prognosticator. Alan Moore has no less than three entries here—*Superman Annual*, *Miracleman* #1, and *Swamp Thing* #43, but his biggest threat will be *Daredevil* #227, while *Mage* #8 is a worthy choice, but a distinct also ran. The way I see it, it should boil down to either *Daredevil* or

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Miracleman. Both are the sort of stories that voters like—radical new directions, shocking superhero surprises. I'll say *Miracleman* by a hair, but don't be surprised to see *Daredevil* win. Heidi's Pick: It's hard to argue with either choice, really, since both Miller and Moore breathe new life into superhero clichés with astounding verve. Still, I'll pick *Miracleman* again, because Moore manages to twist every single superhero cliché into something dark and ominous and *unexpected*. Throw in that framing sequence, the Nietzsche quote and you have a comic that shatters convention. (See my review in *The Comics Journal* #106 for further praise for both these comics.)

Best Continuing Series: There are no bozos here for the big one. It's between the Alan Moore dual entry—the frightening *Swamp Thing* and the unpredictable *Miracleman*—Frank Miller's revitalized, risk-taking *Daredevil*, the giddily thrilling space opera romp of *Nexus*, and the incomparable *Love & Rockets*. Nonetheless, *L&R* is still too way out for some voters, and *Nexus* isn't splashy enough. However, this is where the Alan Moore vote should really be split, as voters can't choose between thrills or chills. That means that *Daredevil* should be the big winner. Superheroes are still a more comfortable choice for many people, and this is no exception. Heidi's Pick: As if you had to ask. *Love and Rockets*. Jaime's work has turned to the mysterious, mundane paths of urban survival, (as he scrupulously avoids crowd pleasing 'Mechanics' tales), but Gilbert Hernandez has come into his own, as a storyteller of rare depth and skill. If there were a "Best Single Story" category, his "Holidays in the Sun" would be the runaway favorite.

So. When the actual winners are announced, they'll doubtless bear no resemblance to the preceding, and then you can all make fun of me, but there you go. All I ask is that you keep your custard pies to yourselves.

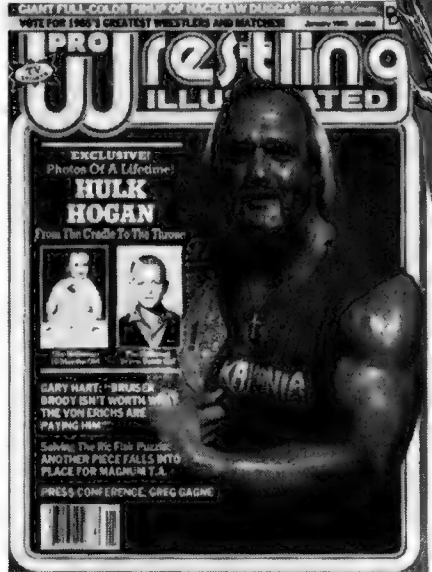
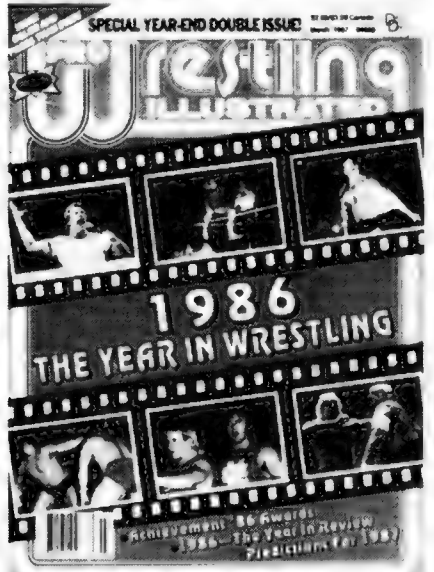


"BEST BLACK-AND-WHITE COMIC"
 - 1986 Kirby Awards

LOVE & ROCKETS

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In late September, **BUD PLANT INC.** shipped the final installment of Jack Katz's mega-epic **THE FIRST KINGDOM #24**. Available in specialty shops nationwide, **THE FIRST KINGDOM** is probably the greatest single comic series ever produced by one man - the multi-talented **JACK KATZ**, who wrote, drew, inked and lettered all 24 volumes over a 10-year period.

Jack Katz started drawing at the age of two, and he continued to draw throughout his childhood whenever and wherever he could. He attended the High School of Industrial Arts in Manhattan, New York, and at the age of 16 he pencilled "**Bulletman**" and "**Archie**" comics. He then worked for **Eisner** and **Iger**, and **Kirby**.

Katz got his first steady work drawing comics at the age of 19 with **King Features**, where he worked until he was 23.

Next came **Standard**, **Fiction House**, **St. Johns**, and **Atlas**.

Jack left the business at the age of 26 to do other work, and returned to comics at the age of 40, after he moved to the west coast in 1970. He freelanced for **Marvel**, **DG**, and **Warren Comics** and served as an associate editor at **Skywald**.

In California **Jack** saw underground comics pushing back the limits of the medium, opening up a way to give artists and writers a chance for an alternative type of publishing. In 1973 he started writing his graphic novel **THE FIRST KINGDOM**.

What followed was more than a decade of work for his most demanding employer: himself. In May, 1986, **Jack** inked the last line of **THE FIRST KINGDOM #24**, the concluding book in the series.

In California in 1973, he met and married **Carolyn**, who encouraged his desire to do his own kind of book his own way. She has been his most supportive and encouraging influence during the 13 years it took to complete **THE FIRST KINGDOM**.

He is especially grateful to publisher **BUD PLANT**, who gave him the chance to write and illustrate **THE FIRST KINGDOM**, and who has been consistently supportive of his efforts.

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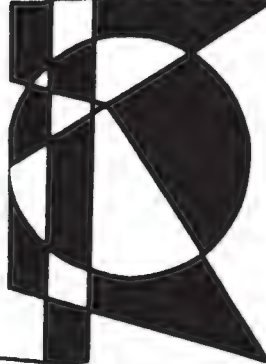
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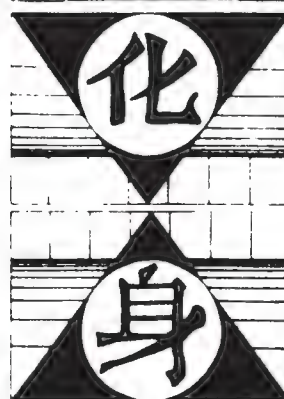
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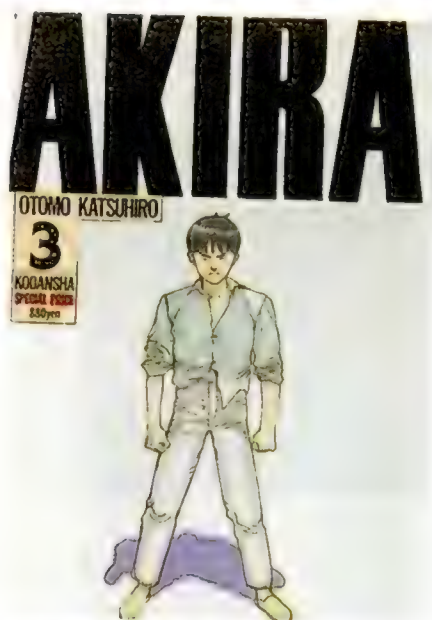
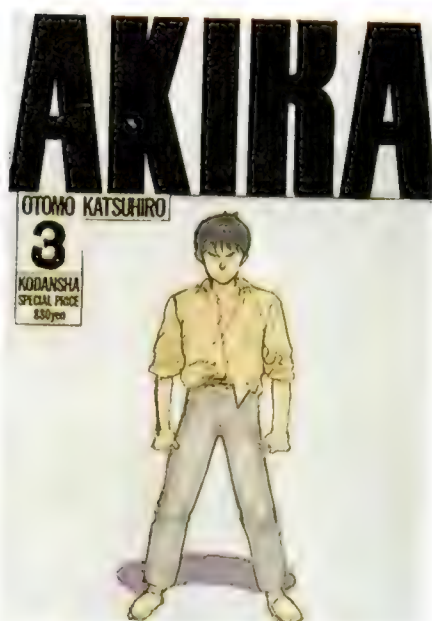
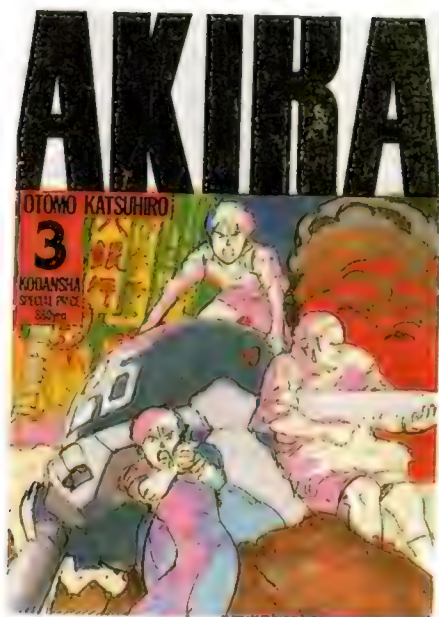
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Cover design plans for the third paperback collection.
 "Since I had used really loud colors for the first and second volumes, I thought, 'Well, maybe it would be a good idea if I gave Volume 3 a simple cover and used white as the base color.' But in the end I realized that there would be no going back to fix it once it was done, so I ended up settling on the flamboyant Asian cover."



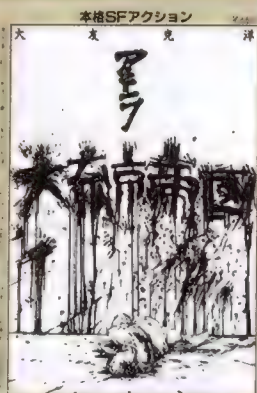
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Marker drawing of the cover illustration.
 "Before creating the final draft with color, I always do a test painting with markers. This is an absolutely necessary task in order to get a sense of the total image."



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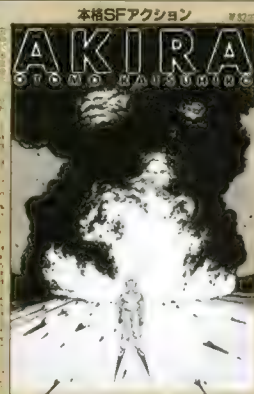
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ADOLESCENT RADIOACTIVE BLACK BELT HAMSTERS

Written by DON CHIN; illustrated by PARSONAVICH and others; edited by CAT YRONWODE

32 black-and-white pages on newsprint; \$1.50; direct-sales distribution; published three times a year by ECLIPSE COMICS

Remember the last *Preview Special*, when this was still a one-shot? Ah, those innocent days of yore. Hey, just for the fun of it, let's count the *Teenage Mutant Ninja Turtles*-inspired comics this time around...

Since the climax of *Adolescent Radioactive Black Belt Hamsters #2* involved Jackie, Bruce, Chuck, and Clint destroying the Statue of Liberty

(because they thought she was dis-robing), issue #3 finds them in prison. In that issue, Chuck will fight giant cockroaches, while the other three will be involved in an all-out brawl with the rest of the inmates. Caged hamster heat! Yow!

The cover on that issue will be a full-color photo of a hamster clay sculpture executed by artist Parsonavich, who does not use a first name, and even if he did, it would not be Chris since that's not his name.

Eclipse is planning a *Hamster* four-color one-shot—"we'll probably call it *Color Spectacular* or something like that," says editor Cat Yronwode—that should appear around September. Chin will write the story, and the artist is undecided.

Hamster fans should be aware that the storyline will cross over into the premiere issue of *Naive Interdimensional Combat Wombats*. And, of course, there's always the 3-D books. —JC—

TEENAGE NEW WAVE SAMURAI CHEER- LEADERS

Written by RALPH GRIFFITH; illustrated by DEAN ARMSTRONG

one-shot; 32 black-and-white pages on newsprint; \$1.50; published by ARROW COMICS

Gee, another one. And this one even has the effrontery to sidle right up next to the original in the alphabetical listing.

Obviously going for laughs, the story centers around four young cheerleaders, named Bambi, Pepper, Joni, and Candy.

"Ever wonder what happens when you push cheerleaders too far?" is what writer Ralph Griffith is asking in this one-shot. This one is rated for "Mature Readers," and will hit the stands sometime in July. —CP—

1986 SUMMER PREVIEW SPECIAL

ADOLESCENT RADIOACTIVE BLACK BELT HAMSTERS IN 3-D

Written by DON CHIN; illustrated by TY TEMPLETON and CINDY MARTIN; 3-D by RAY ZONE; edited by CAT YRONWODE

two-shot; 32 green-and-red pages on newsprint; \$2.50; direct-sales distribution; published monthly by ECLIPSE COMICS

Yes, there's always the 3-D books. Delayed because of 3-D master Ray Zone's heavy schedule, the two-issue



Adolescent Radioactive Black Belt Hamsters in 3-D series should ship in June and July

The first issue, illustrated by Ty Templeton of *Stig's Inferno* fame, "involves the hamsters in pro-wrestling," states editor Cat Yronwode. "They're scheduled to battle midget wrestlers, who don't show up." As a result, the poor hamsters are confronted with full-size wrestlers (who are, Yronwode notes, "thinly disguised parodies of real pro wrestlers"), and hijinx ensue.

The second issue combines the plot-lines of *The Wizard of Oz* and *Star Wars*—and will, quite coincidentally, be drawn by former *Star Wars* artist Cindy Martin. In this story, the Hamsters fall through a black hole and discover they're "not in Kansas any more" when they land on the *Millennium Tweety Bird*. They battle witches and aliens, and end up on a quest for the red jogging shoes.

With the color book, that's three. (We'll catch the Koalas when we get to them, alphabetically speaking.) —JC—



PRE-TEEN DIRTY-GENE KUNG-FU KANGAROOS

Written and drawn by LEE MARRS

32 black-and-white pages on white paper; \$2.00; direct-sales distribution; published bi-monthly by BLACKTHORNE PUBLISHING

Written and illustrated by Lee Marrs, writer of *Unicorn Isle* and creator of Pudge, Girl Blimp, *Pre-Teen Dirty-Gene Kung-Fu Kangaroos* is a story about five Australian exchange students who are permanently altered by a genetic accident during a school field trip. What are they changed into? Hey, it's in the title.

Anyway, these five 'roos set out to effectively defeat world-wide terrorism in order to avoid mid-term examinations. Wanna know their names?

There's Snurfette, Matsu Mike, Meep, Kay, and of course, Mr. Kay; not necessarily in that order.

This ongoing series will pit the 'roos against terrorists, as well as an occasional mid-term. And we've lost count. Turtles, what have you wrought? —CP—

—SW—

BORIS THE BEAR SLAUGHTERS THE TEENAGE RADIOACTIVE BLACK BELT MUTANT NINJA CRITTERS

Written by RANDY STRADLEY, JAMES D. SMITH, and MIKE RICHARDSON; illustrated by JAMES D. SMITH; edited by RANDY STRADLEY

One-shot; 24 black-and-white pages on newsprint; \$1.50; direct-sales distribution; published by DARK HORSE COMICS

And about time, too.

Welcome to the wonderful universe of Boris the Bear, a universe where all things comic-related co-exist, although not quite in harmony. Boris is a three-foot-tall, machine gun-toting bear who lives in a tree house with his human owner, David. Boris is as sick and tired of all these mutant funny animals as you probably are; but the one difference is,

he is going to do something about it. Something violent. "No one is safe from Boris's wrath," says co-writer Randy Stradley, "with the possible exception of the Flaming Carrot."

This story is designed as a one-shot, although Boris the Bear may continue to have other adventures, and take on other "modern menaces" to the comic world. This one-shot will appear late in June.

That's five.

—AM—

COLD BLOODED CHAMELEON COMMANDOS

Written by WILLIAM CLAUSEN; drawn by MICHAEL KELLEY

32 black-and-white pages on white paper; \$2.00; direct-sales distribution; published bi-monthly by BLACKTHORNE PUBLISHING.

"You've heard of the seals and the green berets! Now get ready for the newest in the line of government defense!"

"Join the Cold-Blooded Chameleon Commandos on their first mission as they face unsurmountable odds at Rat-cargo's remote jungle fortress!"

"Genetic mutation at its finest!"

"Hard-hitting fast-paced action like you've never seen before!"

That makes six.

—JC—

HAMSTER VICE

Created, written and illustrated by DWAYNE FERGUSON

32 black-and-white pages; \$2.00; direct-sales distribution; published bi-monthly by BLACKTHORNE PUBLISHING

All right, Don Johnson and Philip Michael What'syourname, look out! There's a trio of rodent-types coming fandom's way this July that just might make you two egomaniacs has-beens. Well, maybe.

From the drawing board of promising new talent Dwayne Ferguson comes *Hamster Vice*. Hammy, Ben and Wolph are, in the very words of their beloved Blackthorne publishers, "the most bizarre animal detectives to rise up

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against the 'oversphere' of organized crime." They use a combination of "traditional crime-fighting methods and a dash of mystic illusionism," in their war against the smuggling of illegal drugs into Swamp-Indigo.

Dozens and dozens of top writers and

1986 SUMMER PREVIEW SPECIAL

GERIATRIC GANGRENE JUJITSU GERBILS

Written, pencilled, and edited by TONY BASILICATO; inked by MIKE VALENTINE

one-shot; 32 black-and-white pages on newsprint; \$1.50; direct-sales distribution; published by PLANET X PRODUCTIONS

Seven!

"What we are trying to do with this is a good (I repeat: good) parody of the Turtles," Tony Basilicato pointed out, emphasizing that *Gerbils* will be about as close to *Teenage Mutant Ninja Turtles* as that book was to its source, *Ronin*: that is, not very much. "The only real parody is the title. What they do is completely different."

This book—which is officially approved by the Turtles creators, by the way—is about a 475-lb. psychotic 13-year-old who is hacking up people. The gerbils are called into the case by the authorities because they once dealt with a similar problem. (!) As it turns out, they must face an old foe of theirs, "The Esoteric Rap." Along with the Rap, they must face his two henchmen, Samurai Sam and a common cold germ mutated into a giant sumo wrestler.

Tony Basilicato, who also created *Prime Slime Tales* for Mirage Studios, is planning two more books: one about the trolls, and one entitled *Journey of the Jupiter Jive*, which he describes as "Munden's Bar" meets the *Hitchhiker's Guide to the Galaxy*. —RJS—

"...having another book next year, so we can do a sequel." Until then, fans

Hammy is the team commander: tough as nails, brave, steadfast, and cuter than George Peppard.

Ben is the demolition expert: he's one rodent that likes to watch things blow up.

Wolph is the swordmaster: the kind of "Remington Steele" this chap is accustomed to isn't on television nor shaved with.

Early on in their series they go up against the notorious Young Adult Hybrid Underwater Subnuclear Shaolin Snakefist Kung Fu Leather Spiders. They must be stopped from graffiti-ing their name across the city. After that they might have to face Eastman and Laird. —CP—

TEENAGE MUTANT NINJA TURTLES

Written and illustrated by KEVIN EASTMAN and PETER LAIRD

32 black-and-white pages on newsprint; \$1.50; direct-sales distribution; published quarterly by MIRAGE STUDIOS

The parody that began it all isn't resting on its laurels as 1986 winds out. July 15 sees the release of *Turtles #8*, a Turtles/Cerebus crossover in which the Turtles are swept back into time and meet the Aardvark. As can be expected, the aardvark art on the issue is being handled by Sim, who will also be re-writing some of the dialogue as well. "The plot's kind of hard to describe," says Eastman, "it's kind of silly, actually." Anyhow, it deals with a mystic wand that contains the sacred sands of time, which transports the Turtles to Cerebus's time. (You thought maybe they took a cab?). And there'll be plenty of lizards and wizards in the story, plus of course armies of the living dead. To contain all of this stuff (and the extra added silliness), this issue will be expanded to 56 pages, but the price will remain at \$1.50.

That issue also features a "Rion 2990" back-up by Ryan Brown (art) and Doug Brammer (story). This is slated to become a new comic from Rion later this year.

Issue #9, out in September, is a "pre-quel" of sorts to the current Turtlemania. It will chronicle an adventure the turtles went through prior to entering their teen years (thereby making them the "Pre-Teenage Mutant..." oh, skip it). This story will be pencilled by Michael Dooney (of *Gismo* fame) and inked by the aforementioned Ryan Brown.

Other turtle projects include a *Leonardo* one-shot for December release; a reprint of *TMNT #2* with a new wraparound color cover by Richard Corben and a new five-page story by Fred Hembeck; a reprint of #3, with five new pages of Turtles.

Also planned is *Gobbledygook*, 100 pages of Eastman and Laird mostly non-Turtle silliness done before the Turtles, selling for \$3.50. However, this one will have yet another new 10-page Turtles story. And that's not even counting the new five-page Turtles story in the role-playing game! —RJS—

ADULT THERMONUCLEAR SAMURAI ELEPHANTS

Written by ROGER STERN; artists as yet unchosen; edited by ELIOT BROWN

One-shot; 32 four-color pages on Mando newsprint; 75 cents; newsstand distribution; published by the MARVEL COMICS GROUP

Actually, the title on this one has been changed to *Grown-Up Thermonuclear*, etc., but we didn't have time to push it back in the alphabet where it belonged. Anyway, Roger, what can you say about the Adult Thermonuclear Samurai Elephants?

"They mean what they say, and they say what they mean. They're out to save the world from itself." And? "They're out to kill the joke before it spreads any farther. [Laughs]"

Besides all that, *Adult Thermonuclear Samurai Elephants* is a parody of Marvel super-heroes in, as Stern says, "the Not Brand Ecch tradition." Which super-heroes? Well, let's see if you can figure it out. One of the Elephants is Elektralux; she's a martial artist and carries sais. Another is Trunklox, who shoots an energy beam out of his trunk, so he has to keep a ruby quartz plug in it most of the time. Then there's Rumbo, who has adamantium tusks that pop out, and finally there's an Elephant tentatively named Phred, who is sort of a zen master and can turn metallic. Their enemies in the story are called the New Musicians, and... but I can say no more. "I'm hoping everyone buys a lot and it doesn't become a series," says Stern. —PS—

I WANTED THINGS IN AMERICA!



GERONIMO!

NAIVE INTERDIMENSIONAL COMMANDO KOALAS

Written by SEAN DEMING; illustrated by DAN GREEN; edited by CAT YRONWODE

one-shot; 32 black-and-white pages on white paper; \$1.50; direct-sales distribution; published by INDEPENDENT COMICS GROUP

Did you pick this one as this issue's joke entry? Wrong, eucalyptus breath—it's as real as *Geriatric Gangrene Jujitsu Gerbils*.

The premiere installment of this brand spanking new title finds the four Koalas (who, by the way, used to be "Combat Wombats") meeting up with the Hamsters of *Adolescent* etc. fame. Yes, Hamster fans, *Koalas #1* will be, in editor Cat Yronwode's words, "an important part of Hamsters continuity," as the Hamsters acquire their winnebago in this issue—a winnebago that will be amply on display in future issues of *Adolescent Radioactive Black Belt Hamsters*. Oh, and the four Koalas are named, perhaps in tribute to an old Monty Python routine, Bruce, Bruce, Bruce, and Bruce.

Anyway, the four koalas indulge in a huge fight with the Hamsters. "Who wins," says writer Sean Deming, "I will not say. This will be the battle of the centuries. The ultimate fight between mammal and marsupial. The clash of the titans! After the fight, the koalas are recruited by the government to help them depose an Arabian despot, and once they have their big guns, they set out to do just that. This series has it all: songs, dances, love, romance, heart-break, action, adventure, shooting, maiming, fighting, and, most importantly... plot!"

"According to current news, real koala bears have been discovered to have venereal disease, but whether this will affect the Commando Koalas is yet to be seen."

That's Turtles ri—, uh, parody number ten. —JC—

GNATRAT: THE DARK GNAT RETURNS

Written and illustrated by MARK MARTIN; edited by WILLIAM DAVIDSON; packaged by CAMPITI & ASSOCIATES

one-shot; 32 black-and-white pages on white paper; \$1.95; direct-sales distribution; published by PRELUDE GRAPHICS

In the "it had to happen, but this soon?" category comes this parody of Frank Miller's *Dark Knight* series. The 90-year-old "Gnatrat" returns from retirement to battle crime. "The project pokes fun at the story style, pacing, villains, and the other inevitable parody and rip-off books flooding the market," according to packager David Campiti. —JC—

EDITORIAL

KIM THOMPSON

Editor: Kim Thompson

Just a quick message to all those people who are still buying all those awful Ninjas and unfunny-animal parodies: CUT IT OUT ALREADY!! THE STUFF IS CRAP!! WHY ARE YOU SPENDING YOUR MONEY ON THIS GARBAGE?! That was our editorial comment for the issue.

I'm especially happy to welcome my old pal

CONTRIBUTOR'S INFO

Submissions to "Art Director, Amazing Heroes," 4359 Cornell Road, Agoura, CA 91301. Send Xeroxes first; original art will be requested. Put your name and address on the back of each original. Enclose an S.A.S.E. for return of your submission.

Send all submission to "Editor, Amazing Heroes," 4359 Cornell Road, Agoura, CA 91301. Please enclose an S.A.S.E. for return of your submissions will be read and answered within a month, or real hard. Submissions must be typed; please double-space. Please keep a Xerox copy of your manuscript, and include your address, and phone number on the first page of each article.

AD RATES

DAVID SMAY
EDITORIAL

(301) 298-1184
FANTAGRAPHICS BOOKS, 4359 Cornell Road, Agoura, CA

Which brings us to: Those who are greedy, grubbing and uhm, derivative (to put it mildly). *Adolescent Radioactive Black Belt Hamsters*, *Geriatric Ju-Jitsu Gangrene Gerbils*, *Pre-Teen Dirty Gene Kung-Fu Kangaroos*, *Adult Thermonuclear Samurai Elephants* etc. ad nauseum. This isn't funny, this sucks. The people responsible for this diarrhea of the printing press should be ashamed. Don't shrug your shoulders and give me some lame, cynical excuse. If my dog left a pile of these comics on the carpet I'd rub his nose in 'em.

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HI!, MY NAME IS CYNTHLEEN, I JUST WANTED YOU TO KNOW THAT YOU CAN MEET ME AND "THE DAMLOG" IN "BARBARIC TALES" #1, ON SALE IN JUNE FROM "PYRAMID PRODUCTIONS". 8 PAGES OF WILD AND WEIRD OUT FANTASY, BY THE WARPED MIND OF RAGNE NÆSS. I HOPE YOU WILL BE THERE,..... BYE

THE NERVE OF THAT DRAWER TO USE US FEMALES AS A BAIT TO ATTRACT READERS IT'S DISGUSTING!,.....I REFUSE!! TO BE PORTRAYED AS A SEXOBJECT! HUMPH!

DAMLOG





BE THERE!



“The beginning of the black-and-white boom is usually measured (people measure these things?) from the release of Teenage Mutant Ninja Turtles #1 in May 1984. With an original print run of only 3,000 copies, TMNT #1 grabbed the attention and imagination of comic readers and collectors.

“The opportunity became clear in 1985. The frenzy took hold in 1986 and everyone was talking about the excesses that were obvious at that point. Retail sales started to head south in mid-1986. Early in 1987 the writing was on the wall and by summer 1987 the black-and-white “bust” was putting the careless and over-enthusiastic retailers out of business. Good and worthwhile titles suffered side-by-side with the opportunistic knock-offs.

“...The insanity of this time is impossible to describe accurately. Enthusiastic comic amateurs started pitching any high concept or parody that came into their brains and publishers rushed them onto already bloated release schedules with reckless abandon.

“...All this driven by greedy collectors, not reader collectors, but the “I’ll buy this today and sell it in a month or two at a profit” collector...Kris Silver saw the trend and geared up to take advantage. His company Silverwolf jumped in DEEP. As an example, the company solicited 19 titles for release in January 1987 and 13 of them were first issues.”

- Dave Olbrich(Founding publisher of Malibu Comics),
Funnybook Fanatic 01/23/09

“Enter Kris Silver.

“Foster says Silver was a “strange, nunchuck-wielding nerd” who owned Alexander’s Comics in south Sacramento on Freeport Boulevard. He published books out of this storefront under the Silver Wolf banner. Foster, McCart, and even local artists like Ron Lim and Tim Vigil ended up doing work for Silver Wolf.

“Many say these comics were bad; Foster calls them “unreadable” and “poorly drawn,” noting that Silver would employ such slapdash methods as using a typewriter to jot out captions and inelegantly pasting them onto the panels.

“But collectors during the mid-’80s were eating up black-and-white comic books. The Teenage Mutant Ninja Turtles series had brought about a boon, and Silver Wolf rode its coattails. Foster’s first comic sold 35,000 copies.

“Vigil, a local artist known for the popular horror comic Faust, started off at Silver Wolf on Grips, which essentially was an X-Men knockoff. Most of Silver’s comics, in fact, were rehashes of familiar mainstream brands; Grips was Wolverine, but with only one blade instead of three. But Grips sold like gangbusters and was Silver Wolf’s most popular title.”

- I [heart] comics by Nick Miller, Sacramento News & Review 11/05/09

SILVER WOLF COMICS INDEX

DARK ASSASSIN 1 (2/87) Dark Assassin is a self appointed judge, jury, and executioner. He is tired of the criminals getting off so easily, so he sets about to do something about it. This issue examines his origins and his personality while he makes his executions. Finally he decides to take on one of his biggest tasks ever: Grips. This story leads into Gnps' Adventures #2 (Vol. #1). Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Paul Martin; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

DRAGON QUEST 1 (12/86)

Kronos attempts to free his love from the clutches of the evil half man/half dragon, Draco. At his side are Athena and Helm, but both fall before they make it to the DracoOs lair. Only Kronos finds his way to the cavern where Sybal is being destroyed. Kronos fights but is defeated and thrust away from Draco far into the future. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published December, 1986.

DRAGON QUEST 2 (2/87)

Kronos has been thrown into the present. He is treated as a Viet Nam vet suffering from severe amnesia. During his stay in the VeteranOs hospital he meets up with Helm (a reincarnation of KronosOs former friend) and Athena (a reincarnation also). Pang makes his presence known soon after. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

DUNGEONEERS 1 (9/86)

The Dungeoneers are lead into an adventure through a story as told to them by a dying warrior. They take this opportunity to be-bop down the road into a new adventure filled with dungeons, dragons, tunnels, trolls, mazes, and monsters that make things interesting and exciting. They quickly run across Rock (with tennis shoes) and add him to their group. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Foster; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published September, 1986.

DUNGEONEERS 1 Premiere (8/86)

This is the identical story to that which appears in Dungeoneers #1, Volume 1. These books were sold as specialty items through the back order department of Silver Wolf Comics and had a cover price of \$9.95. They were released one month prior to the regular edition. Publisher: Silver Wolf Comics. Original Price: \$9.95 Artists: Tim Foster, Tim Vigil ; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published August, 1986.

DUNGEONEERS 2 (10/86)

The Dungeoneers strive to rid the mountain of the evil it possesses, but are waylaid by a group of ogres that find them all very tasty. Only after defeating their adversaries are they able to continue, but not before Wiz realizes he has a pixie friend among his possessions. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Foster; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published October, 1986

DUNGEONEERS 3 (11/86)

The pit is a danger in itself. More so because the Dungeoneers fall headlong into it. Wiz, in his ultimate Wiz-dumb, provides them with a means of a escape - an elevator. Unfortunately he has no power as to where it takes them - to hell and below.Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Foster; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published November, 1986

DUNGEONEERS 4 (12/86)

The maze is designed to divide the Dungeoneers from one another, which it does well. They are each attacked by various adversaries which they must defeat before they may continue on. Born undergoes a trans-formation and Wiz is badly injured. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Foster; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published December, 1986

EDGE 1 (2/87)

This first issue of Edge gives the reader a feel for who he is and how he lives. He is initially fencing some gems which he has ÖretrievedÖ from some known criminals. Unfortunately while talking to Cal in the pawn shop, he has been stalked by someone who outclasses him slightly. It is Lance of the Eradicators, and he is angry. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Gary Shipman; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

EDGE 2 (3/87)

Lance mops up the street with our hero. But Edge, smart enough to know when he is outmatched, makes good his escape. He picks up his new orders and heads off to San Francisco to ÖtrieveÖ something from another group know as the ÖThieves.Ö he isnÖt as successful as heÖd hoped. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Gary Shipman; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published March, 1987.

ERADICATORS 1 Premiere (4/86)

This is the identical story to that which appears in Eradicators #1, Volume 1. These books were sold as specialty items through the back order department of Silver Wolf Comics and had a cover price of \$9.95. They were released one month prior to the regular edition. Publisher: Silver Wolf Comics. Original Price: \$9.95. Artist: Ron Lim; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published April, 1986.

ERADICATORS 1 (First Printing) (5/86)

The story opens with the origins of each character and how the Eradicators became a team. The Master Eradicator

is a fugitive from an empire run by a man with an overbearing queen, of which the Master Eradicator is in love. He has vowed to bring back Rhan to her prisons for the purpose of stealing his power. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Ron Lim; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published May, 1986.

ERADICATORS 1 (Second Printing) (12/86)

This is the identical story to that which appears in Eradicators #1, Volume 1, first printing. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Ron Lim; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published December, 1986.

ERADICATORS 2 (7/86)

This story explores the dimension wherein Stech has created his stronghold, his base of operations. Stech is frozen open when attempting to trap the Master Eradicator and the Eradicators follow the Master Eradicator into Stech's dimension where they eventually battle the Master EradicatorOs specialty assassins. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artists: Anson and Benton Jew; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published July, 1986.

ERADICATORS 3 (9/86)

The Eradicators have become trapped on the Master EradicatorOs ship. While they try to free themselves, the Master Eradicator attempts to steal the heart of Rhan, but Rhan still has a trick or two up his sleeve. They attempt to escape but find themselves caught in a time vortex as they return to Earth. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artists: Dane McCart and Tim Vigil ; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published September, 1986

ERADICATORS 4 (12/86)

The Eradicators end up in the future and get involved in a sport, nick-named 'Holocaustic Dungeons'. The story is based on the game by the same name. They meet up with and team up with the Deadly Dungeoneer which is one of the era's heroes. This is an error issue. Pages 20 & 21 were erroneously placed as pages 2 & 3. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Dane McCart; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published December, 1986.

FANTASTIC FABLES 1 (2/87)

"A Night at the Pub" Written & Drawn by Steve Morales; "Tales From The Earth" Written & Drawn by Emelio Soltero; "Fly" Written & Drawn by Tim Vigil; "One Moment Please" By Stephen Cook and Paul Martin; "Mercurio" Written & Drawn by Colin Wales; "Fat Ninja" Written & Drawn by Gary Amaro. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artists: Various; Writers: Various. TitleCreator: Kristoffer A. Silver. Published February, 1987.

FAT NINJA 1 Premiere (7/86)

This is the identical story to that which appears in Fat Ninja #1, Volume 1. These books were sold as specialty items through the back order department of Silver Wolf Comics and had a cover price of \$9.95. They were released one month prior to the regular edition. Publisher: Silver Wolf Comics. Original Price: \$9.95. Artost: Gary Amaro; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published July, 1986.

FAT NINJA 1 (8/86)

Fat Ninja learns that the world's food supply is running low and sets out on a quest to find out why. Immediately, he is set upon by Shadow, a minion of the Chairman of the Horde. It is a battle which leads Fat Ninja further into the mystery of the Galactic Refrigerator. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Gary Amaro; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published August, 1986.

FAT NINJA 2 (9/86)

Our hero has located the center of the corruptness, the point of decay and here he hunts he who is known as Shadow. What he has found is Flair as well. He battles for the good of all food but winds up face to face with an even more steadfast force: the Crimson Ninja. Publisher: Silver Wolf Comics. Original Price: \$1.50. Artist: Gary Amaro and Tim Vigil; Writer: Kristoffer A. Silver and Gary Amaro. Creator: Kristoffer A. Silver. Published September, 1986.

FAT NINJA 3 (10/86)

The Crimson Ninja battles The Fat Ninja with no result other than we learn that the Fat Man doth bounce. The Chairman of the Horde also makes his debut and lets us know that not only is he self aware, but he also has power over the characters in the book. Fat Ninja once again battles the Crimson Ninja whereupon he is thrown through the teleporter. Publisher: Silver Wolf Comics. Original Price: \$1.50. Artist: Gary Amaro; Writer: Kristoffer A. Silver and Gary Amaro. Creator: Kristoffer A. Silver. Published October, 1986.

FAT NINJA 4 (12/86)

Fat Ninja is in the realm of the Chairman of the Horde. Here he is enticed to become one of the ChairmanOs minions. The Chairman attempts to impress Fat Ninja (and the reader) with his fantastic capability to mold reality (such as it is in a comic book). Fat Ninja declines. Bad move. Publisher: Silver Wolf Comics. Original Price: \$1.50. Artist: Gary Amaro and Tim Vigil; Writer: Kristoffer A. Silver and Gary Amaro. Creator: Kristoffer A. Silver. Published December, 1986.

FAT NINJA 5 (12/86)

The Galactic Refrigerator descends to Earth, crashing into Antarctica. Meanwhile, Shadow has bolstered his abilities and attempts to smother Fat Ninja with a new attack of shadows, but our hero can ÖseeÖ through this ploy. He dismisses the unreal shadows and attacks the real Shadow (if that makes any real sense). Publisher: Silver Wolf Comics. Original Price: \$1.50. Artist: Gary Amaro; Writer: Kristoffer A. Silver and Gary Amaro. Creator: Kristoffer A. Silver. Published December, 1986.

GRIPS 1 Premiere (8/86)

This is the identical story to that which appears in Grips #1, Volume 1. These books were sold as specialty items through the back order department of Silver Wolf Comics and had a cover price of \$9.95. They were released one month prior to the regular edition. Publisher: Silver Wolf Comics. Original Price: \$9.95. Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published August, 1986.

GRIPS 1 (9/86)

Gnps goes after a drug ring and stops the deal cold in its tracks. He is muscling in on territory that forces the Fat Man to hire some real muscle to stop Grips. The Gladiators set out to kill Grips and meet him during his attempt to kill Wyatt Thompson. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published September, 1986.

GRIPS 2 (10/86)

Grips battles the Gladiators, kills one and neuters the other. He does this with bloody relish while antagonizing the two brothers at the same time. Later Grips meets a group of the Fat ManOs men to make a trade for the cocaine that he stole earlier. He destroys the force and comes face to face with a new threat: Deathborg. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published October, 1986.

GRIPS 3 (11/86)

The battle with Deathborg is long and indecisive. In the end they leave one another yet alive. Crescent begins her play to get involved in the Grips/Fat Man saga. Grips decides that he is having too much trouble with his computer equipment and enlists the aid of Harry and Sandy. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published November, 1986.

GRIPS 4 (12/86)

Grips finances the new operations with Sandy and Harry. They begin a new partnership as ÖThe Team.Ö Crescent becomes the pawn of the ÖFat Man.Ö Grips stops the arsonist that has been setting fires around the city, but not before he is attacked by Crescent, shot in the side with a gun, and left to die in a burning building. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published December, 1986.

GUILLOTINE 1 (2/87)

This issue covers the origins of Guillotine, from his childhood as Ronald Chong to his abduction into S.O.U.R.C.E. He struggles to free himself and does so, but only to run face to face with Lance of the Eradicators. The battle is one of metal, but Lance has the experience that Guillotine lacks. Eventually the battle takes them to an underground labyrinth of tunnels where Guillotine is temporarily defeated. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Paul Martin; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

LEGION X-1 1 (2/87)

In this first issue, the Legion X team is divided into two teams as each of the members are categorized into law enforcement agents or vigilantes. This issue also represents the origin issue for both groups and the first appearance of all but ÖPort. Battle begins to break out and Death Hawk sides with his part of the team in a very decisive separation. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Brandon McKinney; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

LEGION X-1 2 (3/87)

Blue Falcon returns to the Legion X head quarters with news about Grips. Soon thereafter he sets out to tackle Grips with a task force, but finds that locating Grips and bringing him in are two different things entirely. Grips defeats the team as much because of his viciousness and cunning as to the LegionOs inexperience. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artists: Brandon McKinney, Keith Aikens; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published March, 1987.

NIGHTMASTER 1 (2/87)

Nightmaster takes revenge on the Red dragons and vows a life long struggle against those who would oppress others. This he decides after the Red dragons massacre his adopted family. His ways are quick and decisive. He takes no quarter, nor does he give mercy. He hunts the Red Dragons until he finds their headquarters in this issue. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Tim Vigil; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

'PORT 1 (2/87)

'Port is taking a small vacation from the Legion when he runs into a situation which leaves him in possession of ÖThe Egg.Ö This egg is apparently a very desirable object - desired by many people, including Edge and The Thieves to name but a few. Cal helps ÖPort out with some information that leads ÖPort to some members of S.O.U.R.C.E. - and Guillotine. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artists: Phillip Hester, Emelio Soltero ; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

'PORT 2 (2/87)

The battle between Guillotine and 'Port is decisive. One where they agree to not fight. Guillotine quits S.O.U.R.C.E. and the agents call in some back up to get what they want from ÖPort. That back up is the Black mangler. Also, the origin of ÖPort is explored from his youth through young adulthood.Publisher: Silver Wolf Comics. Original Price: \$1.50 Artists: Phillip Hester, Emelio Soltero; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

STECH 1 (2/86)

Stech has gone to Saudi Arabia after white slavers. While there he runs into a bit of a problem with the remaining Gladiator who is under the employ of a white slavery cartel. This same cartel is out to stop Stech before he stops them. They have devised The Triad, a group of three vehicles and warriors. In this issue they send out the land vehicle to stop him. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Lorenzo Lizana; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published December, 1986.

SILVER WOLF ART SERIES 1 (2/87)

This issue contains: Information on Layouts and Origins plus interviews with: Gary Amaro, Paul Martin, Brandon McKinney and Kris Silver. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Various; Writer: Matt Pleines. Creator: Kristoffer A. Silver. Published February, 1987.

SILVER WOLF ART SERIES 2 (3/87)

This issue contains Information on Layouts and Origins plus interviews with: Gary Amaro, Steve Cook, Steve Morales, Teri Wood andTim Vigil Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Various; Writer: Matt Pleines. Creator: Kristoffer A. Silver. Published March 1987.

SILVER WOLF BULLETIN 1 SPECIAL (2/86)

This special issue republishes all the mini stories which first appeared in Silver Wolf Bulletin 2 through #6: Grips, Lance, Deadly Dungeoneer, Fat Ninja, Dungeoneers . Publisher: Kristoffer A. Silver. Original Price: \$1.50 Artists: Ron Lim, Gary Amaro; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published in February, 1986.

SILVER WOLF INDEX 1 (4/91)

SILVER WOLF INDEX issue #1, [Black and White; \$2.00]. This book gives all the details on the everything published by Silver Wolf Comics from comics, to portfolios, bulletins and specials. It includes print runs, cross references, information about projects cut short, and how the books fall together as well as all the information you could hope to find. Written by Kris Silver. Published: April, 1991.

TALENT SEARCH 1 (2/87)

Information on Layouts, Plots - Visions & Visitations, Aftershock, Plots - Sky Reach; Origins: Superheros, Fantasy, Science Fiction; Submissions instructions. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artists: Various; Writer: Matt Pleines. Creator: Kristoffer A. Silver. Published February, 1987.

THIEVES 1 (2/87)

The Thieves are a covert government agency designed to steal unusual items for the government. In this issue, the Thieves are out to retrieve papers that were originally stolen from their superiors. They try to finish their job but find themselves face to face with a new menace: Guillotine. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Paul Martin; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

THIEVES 2 (2/87)

After defeating Guillotine, the Thieves go after another threat code named Deathborg II. He has a sister that lives in San Francisco, which is where the Thieves head. When they arrive near her home, they run across another hero and their quarry: Deathborg II and Victim. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Paul Martin; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

TRIVIA COMIC BOOK 1 (2/87)

This issue contains 420 questions ranging from DisneyOs Ducks to Silver WolfOs Grips. Questions range in difficulty from extremely hard, to relatively easy. The answers to these questions are included in this issue as well. Publisher: Silver Wolf Comics. Original Price: \$1.50. Writer: Ford Gilmore. Creator: Kristoffer A. Silver. Published February, 1987.

TRIVIA COMIC BOOK 2 (3/87)

This issue contains 350 questions ranging, as in issue #1, from DOOs J.L.A. to Silver WolfOs Fat Ninja. Again, questions range in difficulty from extremely hard, to relatively easy. The answers to these questions are included in this issue as well. Publisher: Silver Wolf Comics. Original Price: \$1.50. Writer: Ford Gilmore. Creator: Kristoffer A. Silver. Published March, 1987.

TRIVIA COMIC BOOK 3 (4/87)

This issue contains over 300 new questions ranging, as in issue #1, from MarvelOs Forbush Man to Silver WolfOs Stech. Again, questions range in difficulty from extremely hard, to relatively easy. The answers to these questions are included in this issue as well. Publisher: Silver Wolf Comics. Original Price: \$1.50. Writer: Ford Gilmore. Creator: Kristoffer A. Silver. Published April, 1987.

VICTIM 1 (2/87)

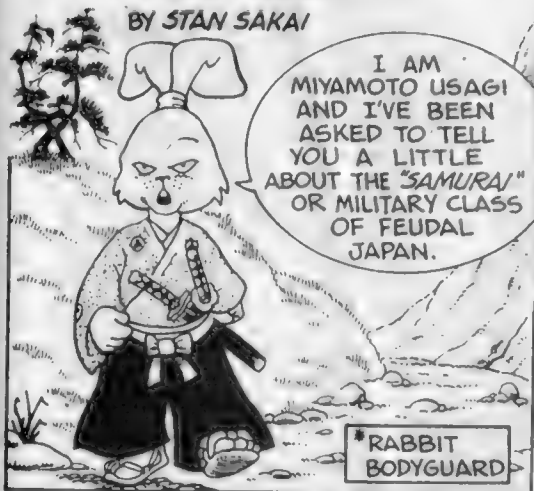
Casey Lockley has been dodging catastrophe all of his life. However, it wasnÖt until recently that he began using his life of coincidence to right some of the wrongs in the world. Always able to be where the action is about to begin enables Victim (Casey) to be one jump ahead of the situation. In this issue he hunts down Deathborg II, though the task may prove to be too much for him. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Paul Schulze ; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published February, 1987.

VICTIM 2 (3/87)

Deathborg II attacks, but Victim is outmatched and winds up in the ditch. Left behind as Deathborg II abducts his girlfriend, Victim steals a car and follows. He finally catches up with Deathborg and launches himself into battle in an effort to bring the cyborg monster to his knees. Victim is defeated once again. Enter the Thieves to his rescue. Publisher: Silver Wolf Comics. Original Price: \$1.50 Artist: Paul Schulze; Writer: Kristoffer A. Silver. Creator: Kristoffer A. Silver. Published March, 1987.

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BY STAN SAKAI



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Stan Sakai's Usagi Yojimbo, seen in *Albedo*, *Critters*, and (soon) a "Munden's Bar" episode in *Grimjack*, will be receiving his own one-shot special this summer. This special actually reprints the material from early issues of *Albedo*, as well as adding a new 15-page sequel to the story "Rabbit and Child."

Sergio Aragones has contributed a one-page pin-up of his own martial-arts funny-animal, Mark Evanier has con-

tributed an introduction, and Tom Luth colored the new wraparound cover. Says Sakai, "It's like the whole *Groo* team joined me for an issue of *Usagi*."

Usagi Yojimbo can also be seen in *Doomsday+1* #3 in a full-color story featuring a werewolf, as well as in *Critters* #6, 7, 10, and 11.

—ES—

BILL SIENKIEWICZ

"My God, what did I get myself into?"

BILL SIENKIEWICZ
"Elektra's not like Mary Tyler Moore."

rec.
DWIGHT: I'm getting the impression that you think highly of ERASERHEAD.
(Laughter.)
BILL: Oh yeah, I love it. I also love Chuck Jones and Tex Avery.
DWIGHT: You need the soundtrack?

BILL SIENKIEWICZ
'ELEKTRA is really a punk book. New

"ELEKTRA's turned from pretty psychological heavy-duty stuff into rip-roaring high adventure."

wave. It's counterculture. Very political."

ARTIST

the mid-'70s and discovering underground comics artists such as R. Crumb, Burns went to Evergreen College, where he would meet such soon-to-be famous cartoonists as Matt Groening and Lynda Barry. He subsequently attended graduate school at the University of California, Davis.

It was while Burns was living in Philadelphia in 1981 that, flipping through channels on his TV, he stumbled across a wrestling show; his fascination with a huge wrestler with a tiny mask and many tattoos led to the creation of "El Borbuh" — so named in honor of the Mexican wrestlers Burns admired, and his friend John Borba. He drew his first El Borbuh story, "Robot Love," in 1982 and placed it with *Heavy Metal*; the character also made an appearance in *RAW* magazine, where Burns became a regular. Burns would later create a "RAW one-shot," *Curse of the Molemen*, starring his Big Baby character, which was published as a 32-page hardcover in 1986.

Moving to Italy in the mid-'80s with his wife, he became influenced by the Italian comics scene, joining the "Valvoline" group of artists founded by Lorenzo Mattotti, and began publishing his work there. Upon his return to the U.S. in 1986, he experimented with a weekly strip ("Big Baby," 1989-1991), collaborated with Gary Panter on *Pixie Meat* and worked on stories for various horror anthologies.

BIG BABY

CURSE OF THE MOLEMEN

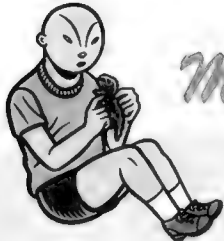
C. BURNS

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BIG BABY

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TONY An average American kid with everything in the world to look forward to... except **nightfall!**

THE MOM and THE DAD
They were islands of sanity in a world they never made.



MR. PINKSTER His obsessive jealousy did not mix well with booze and bullets.

MRS. PINKSTER
She wanted love... but all she got was a black eye.



and



THE POOL MAN
He knew how to crack wise, but didn't know a mystery from a hole in the ground.



THE POLICE
They mistakenly identify their interests with the ruling class rather than with the proletariat from which they spring.



THE MONSTERS
Their twisted passions were not of this world... or were they?



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THE HERO DISCOVERED.

KAGE

by MATT WALKER



My history and relationship with Grendel are my oldest, professionally. Grendel was, really, the first character I built any sort of continuity about. Anyone involved with this medium in any way will know what I mean when I say everyone has spawned dozens of extra-normal extras over the years. Such was the case with me, but Grendel was really the first one that I attempted to build from a central idea. This has, in the end, become the character's greatest strength. Grendel is formulated aggression.

In its early days, the character examined this through a discourse of the similarities between so-called "good" and "evil." Eventually, a change in the format and scheduling of my involvement with the character resulted in a shift in the emphasis to the Machiavellian aspects of Grendel. Now, I am presented with the opportunity to examine aggression in a nearly endless myriad of characters and stories. In the course of this series, I see the essence of Grendel making itself evident in so very many ways. Aggression has worn, and always will wear a number of faces and know a lot of names. So will Grendel. Grendel, for all this universal viciousness, holds a special meaning for both Comico and myself. As we were all three, really, virgins together, it speaks a subtle irony that we should celebrate success and forge ahead together. We're proud of Grendel. He'd be proud of us.

Until next time—

M. WALKER

Send questions or comments to:

GRENDEL'S LAIR c/o

Comico The Comic Company

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Dave: run this instead of a

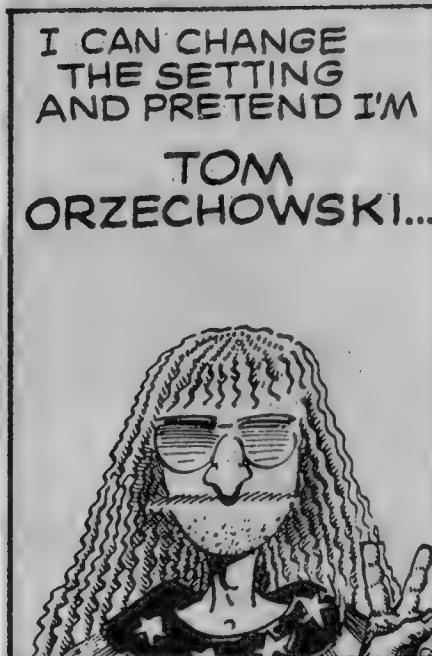
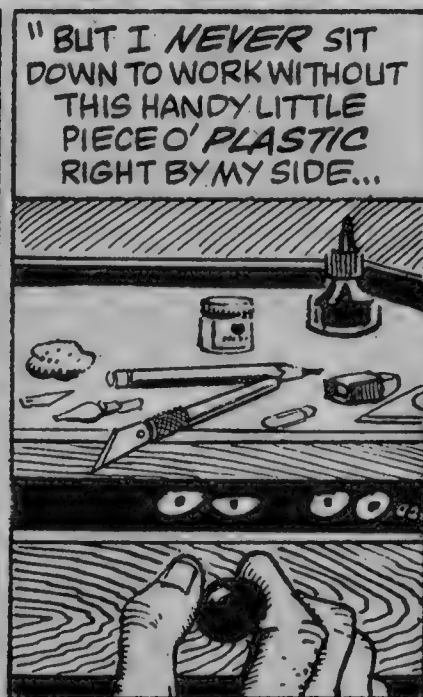
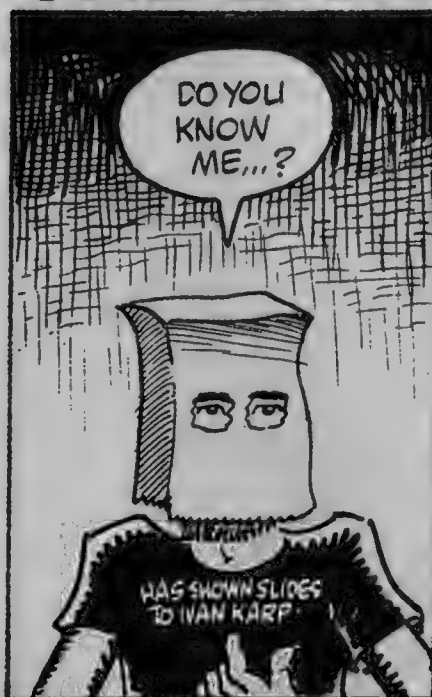
photo of me...
it's my self-portrait "
as a comic book artist.



RICK

PARKER

THE UNKNOWN LETTERER



ELEMENTALS...

For people who like their heroes REAL!

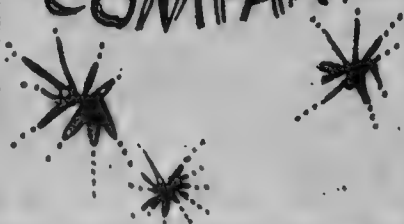
ELEMENTALS TM and © 1986 B.I. Williamson

"I COULD PROBABLY MAKE MORE MONEY LETTERING UNDERGROUND STUFF."



...OR DISPENSE WITH IT ENTIRELY AND HACK OUT SOME WORK FOR

"**THAT OTHER COMPANY.**"



"I CAN USE IT TO DO
NICE NEAT LETTERS LIKE THESE...

"...OR EVEN THAT NEW WAVE PUNK JUNK..."

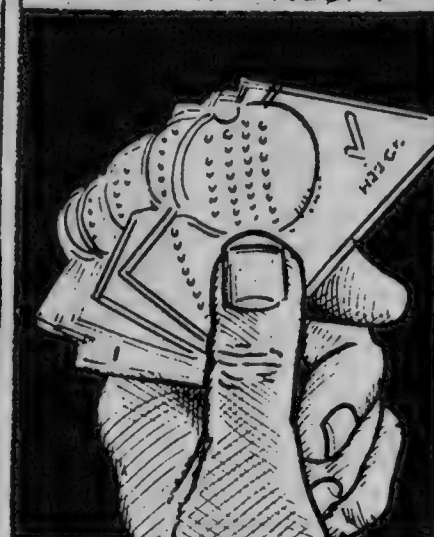
...YOU MIGHT ASK YOURSELF...



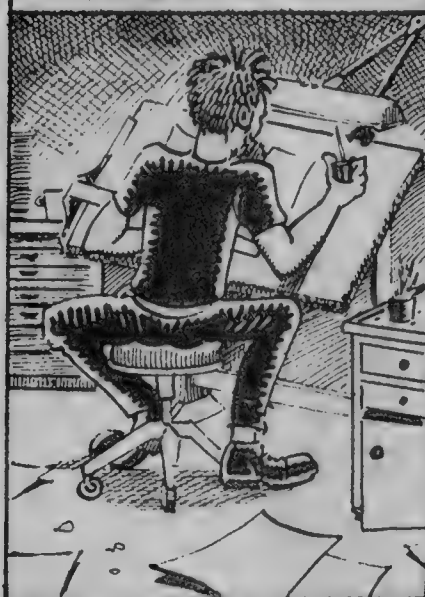
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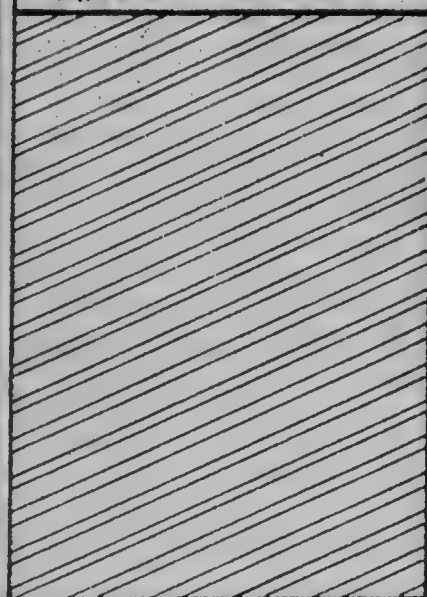
"HECK! I OWN SEVEN OF 'EM-- ONE FOR EACH DAY OF THE WEEK!"



... BUT MY LITTLE AMES GUIDE...

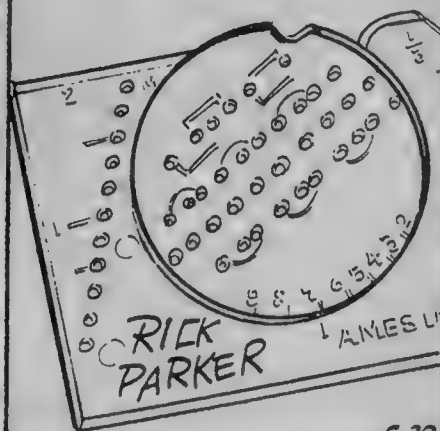


"...IT WORKS EVEN HARDER THAN I DO!"



"...THE AMES LETTERING GUIDE..."

... I NEVER LEAVE HOME WITHOUT IT!



5-29





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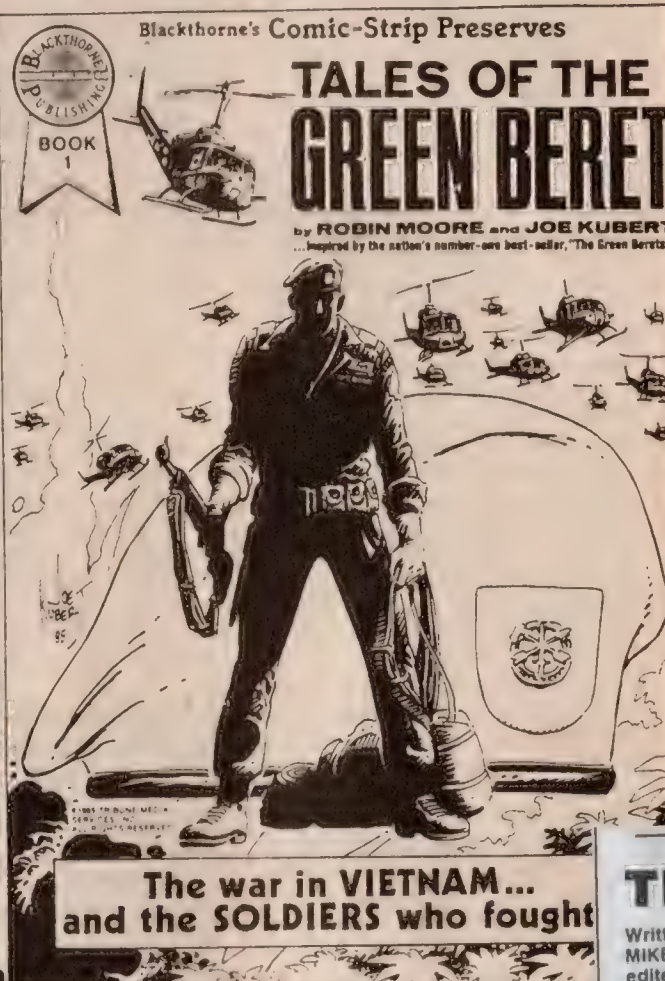
This inspired the comic strip, drawn by the seasoned craftsman, JOE KUBERT, and written by Jerry Capp—Elliot and Al Capp's younger brother.

Kubert used hundreds of Moore's personal photographs for true-to-life reference. Capp's script was carefully overseen by Moore.

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NEW COMICS

Blackthorne: 27 December titles

Blackthorne has announced 27 items for December release, making it the third most prolific publisher for that month (behind DC and Marvel). Actually, that should more accurately read 19 different titles: 13 black-and-white comics, one 3-D comic, and five paperbacks released in several different formats.

THE 'NAM

Written by DOUG MURRAY; pencilled by MIKE GOLDEN; inked by ARMANDO GIL; edited by LARRY HAMA

32 four-color pages on Mando sprint; 75 cents; newsstand distribution; published monthly by the JVEL COMICS GROUP

"It's not Rambo, and it's not gung ho action," is how editor Larry Hama sums up his new Marvel title. "It's a straightforward eight-year history of America's involvement in the Viet Nam war." Hama stressed that the treatment of the war will be as accurate and as realistic as possible. "There won't be human waves of V.C. swarming over U.S. forces. What we have here is a hell of a limited series about Viet Nam."

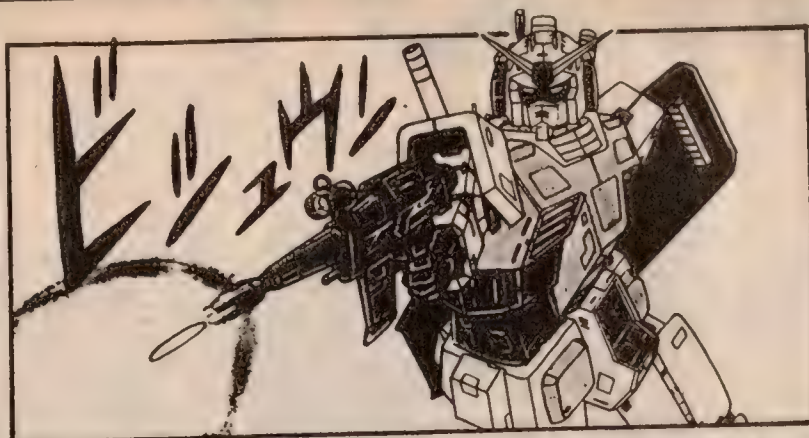
The book will feature a massive, rotating cast of characters, who will serve out a 12-month tour of duty before being sent home—those of them that make it, that is.

Dismissing Rambo and Commando as "superheroes without the costumes," Hama is shooting for something more along the lines of the movies *The Deer Hunter* or *Apocalypse Now!*. "The 'Nam is going to be a human interest story about 'Nam.'"

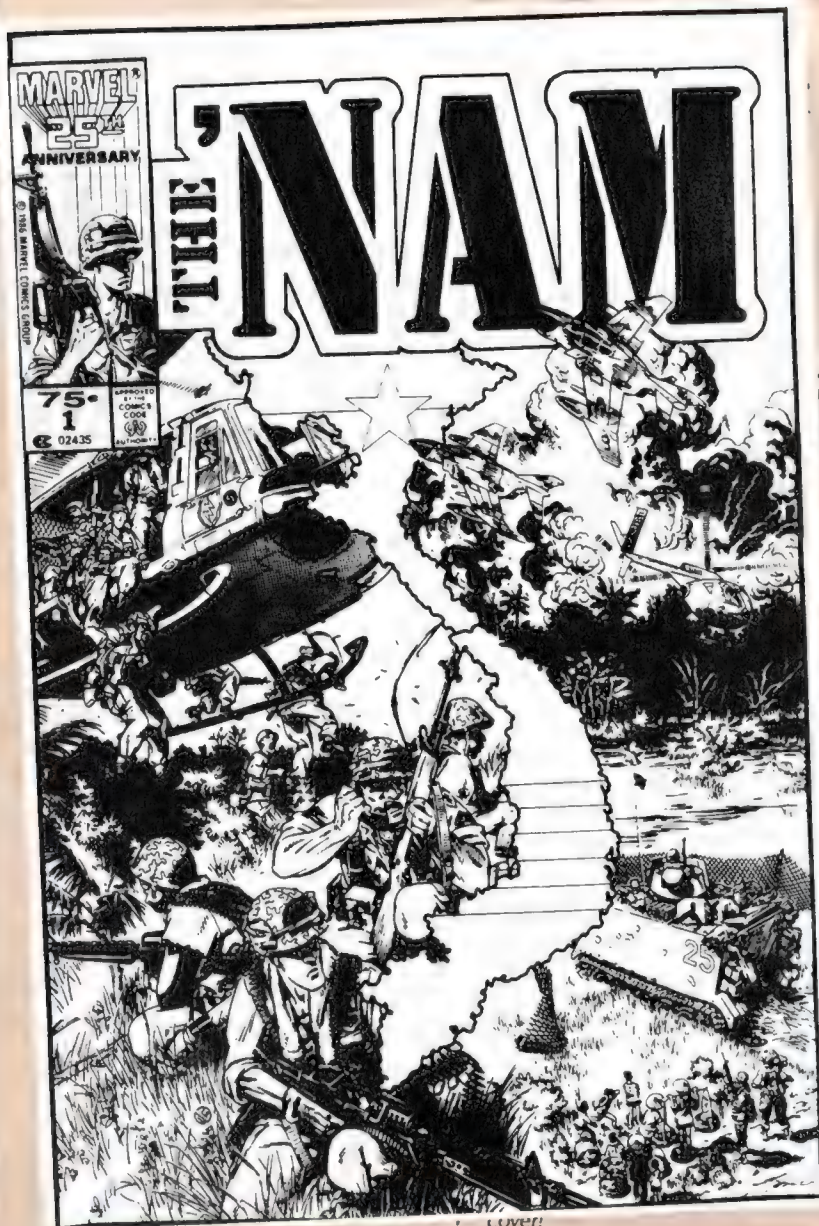
—RJS—

THE BRILLIANT
CARTOONIST
WHO CREATED
JONNY QUEST

DOUG
WILDEY
'86



A major influence on Rice's work; the Japanese comic *Mobile Suit Senki*, featuring the villain Gundam. (© 1986 Kodansha Comics)



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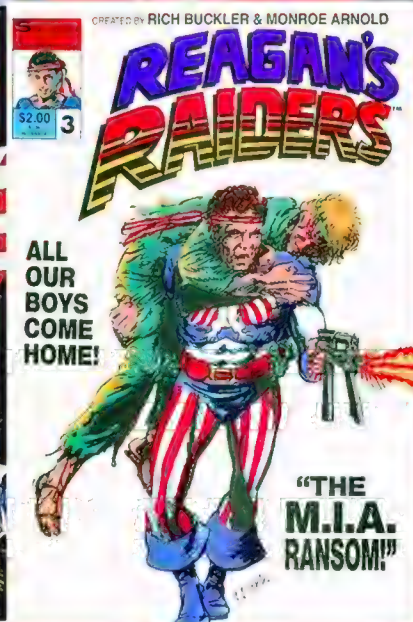
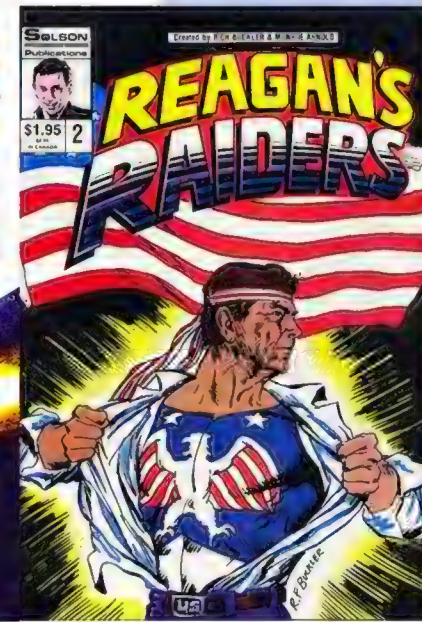
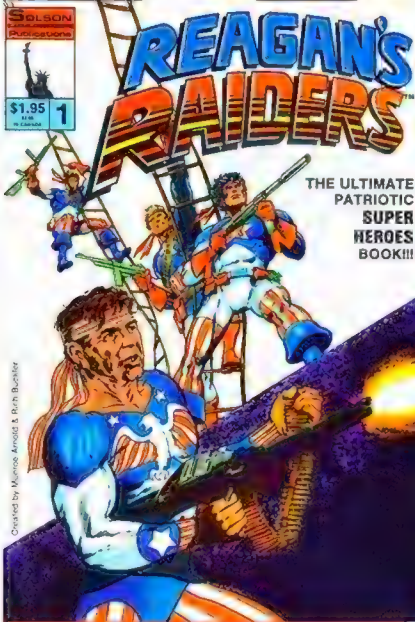
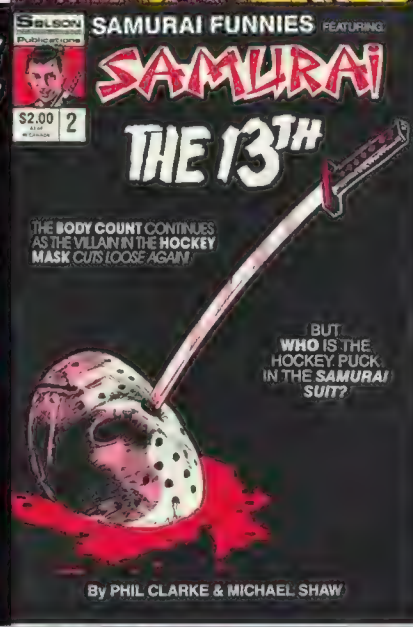
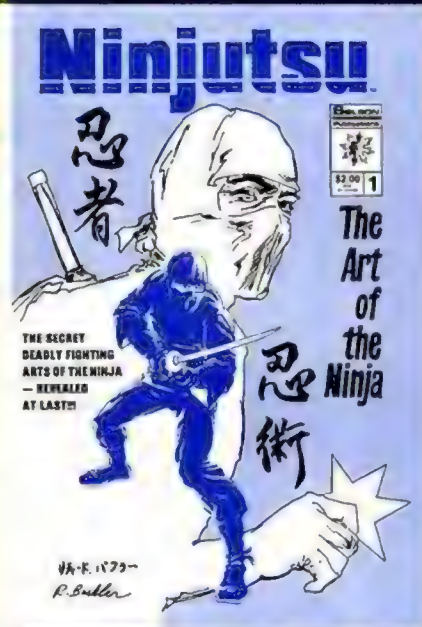
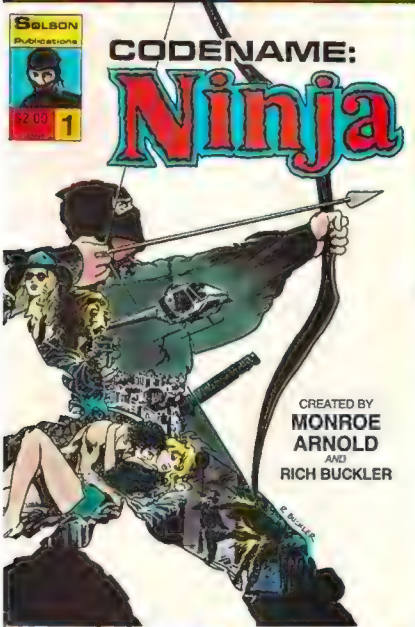
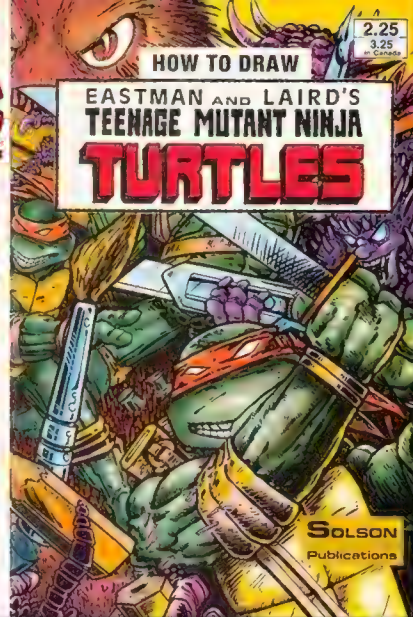
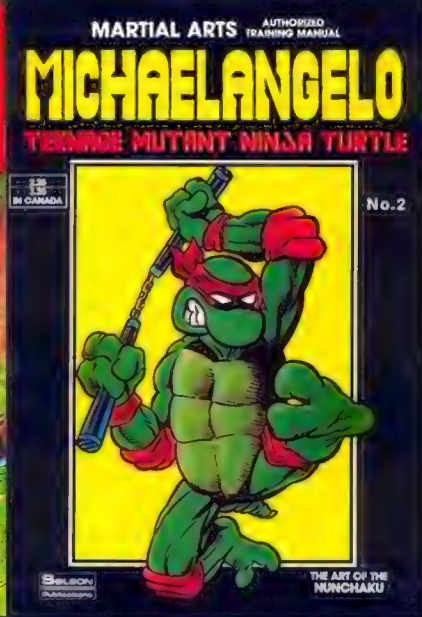


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EXCERPT OF MEMO FROM
BRIGADIER GENERAL ABERNATHY
(Code Name: HAWK)

"... He's one of the best there is with his fists and nobody can touch him with pugil-sticks, but that's not the reason I want him training the Joes. Anybody can teach technique. I want the Joes to see what it is to take a beating and come back fighting: To stand up and take everything the other guy's got to give — And give back a full measure. That's worth more than a tip on how to perfect your right hook."



Marvel Comics, under pressure from toy manufacturer Hasbro, has recalled the second issue of *G.I. Joe Order of Battle* and will print retractions in the next two issues of the title because the Sylvester Stallone character Rocky Balboa was used without permission from United Artists.

Hasbro, which produced a line of G.I. Joe dolls, licenses use of the G.I. Joe characters to Marvel. When Rocky appeared as a member of the G.I. Joes in the second issue of *G.I. Joe Order of Battle*, United Artists, which owns the rights to the Rocky character, contacted Hasbro. In turn, the toy company demanded that Marvel recall the offending issue as well as print a full-page retraction: "Rocky is not and has never been a member of G.I. Joe."

Bad communication: The four-issue mini-series, formerly entitled the *G.I. Joe Universe*, is composed of dossiers of members of the G.I. Joe squad. According to writer Larry Hama, the dossiers were written by him over a year ago and were to appear on the back of the Hasbro G.I. Joe packages. "I didn't anticipate that they would be published in a comic," said Hama. He was told to include Rocky when writing the dossiers because Hasbro was close to obtaining the rights to use the character. "But the deal fell through." He added that nobody at Marvel thought to double-check if the rights had been secured.

Hasbro is not currently planning on adding Rocky Balboa to its line of G.I. Joe dolls. —KF—

Hasbro forces Marvel to recall G.I. Joe issue, print retraction

A miscommunication between Marvel and Hasbro, from whom Marvel licenses *G.I. Joe*, caused this Rocky dossier to be published before rights were secured.

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FOR
ROCKY
YOU RAVED ABOUT
RAMBO
AND COBRA...
(UH, WELL, ANYWAY...)

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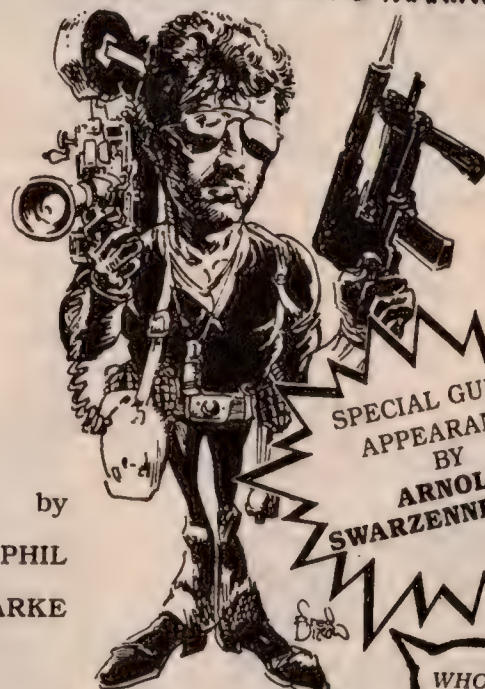
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by

PHIL

CLARKE

WHO?

□ DARK HORSE PRESENTS #1

Features work by Chris Warner and Paul Chadwick, among others.

[\$1.50 black-and-white comic; ships 7/1]

Dark Horse Comics features work from Warner, Chadwick, and others

A new Oregon-based comics company, Dark Horse, is releasing a new title: *Dark Horse Presents*. The bi-monthly anthology title will feature four ongoing series: "Black Cross," by *Dr. Strange* artist CHRIS WARNER; "Brighter!" and "Concrete," both by *Dazzler* artist PAUL CHADWICK; and "Mindwalk," by RANDY STRADLEY and *American Flag!* inker RANDY EMBERLIN.

Future issues will include work by J.M. DeMATTEIS and MARK BADGER, as well as JOHN WORKMAN.

Also scheduled for release in July is *Boris the Bear Slaughters the Teenage Radioactive Black Belt Mutant Ninja Critters*. A creation of JAMES DEAN SMITH, *Boris* is a satire on the influx of Turtle-derived parody books; it is co-scripted by publisher MIKE RICHARDSON, RANDY STRADLEY, and Smith.

Both of these will be 32 pages on newsprint for \$1.50. Two more titles will follow in December.



A panel from "Concrete," written and drawn by Chris Warner.

DARK HORSE COMICS

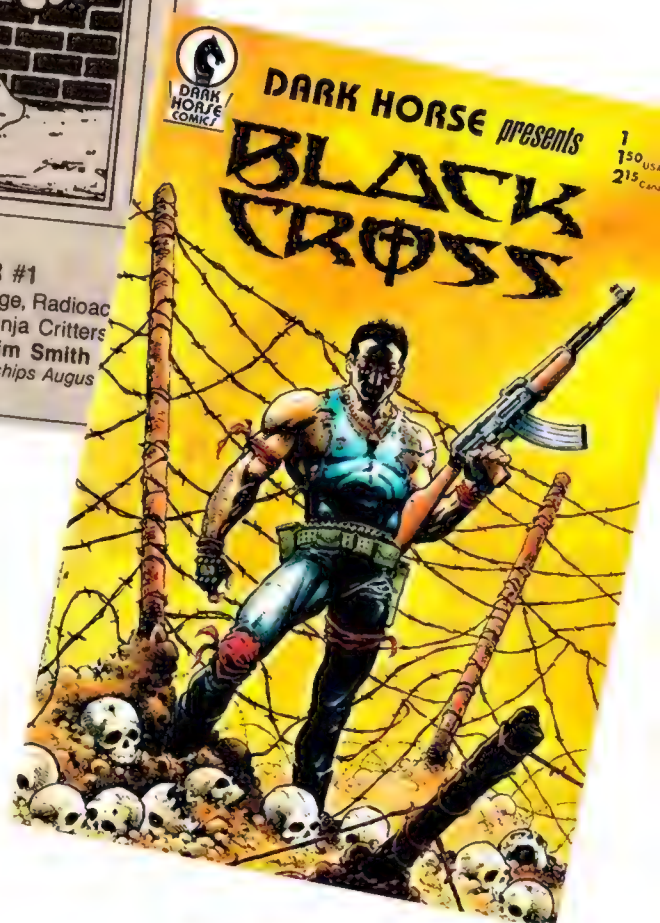
BORIS THE BEAR

Slaughters the Teenage, Radioactive, Blackbelt, Mutant, Ninja Critters.



□ BORIS THE BEAR #1

Boris slaughters the Teenage, Radioactive, Blackbelt, Mutant, Ninja Critters
Art. Jim Smith
[\$1.50 black-and-white comic; ships August]



Thanks Jack!

YOU'VE BEEN THE INSPIRATION FOR ALL OF US!

• DARK HORSE COMICS •

MIKE RICHARDSON - PUBLISHER RANDY STRADLEY - EDITOR



MEGATON

Titans? Legion? X-Men?

no way!



YOUNGBLOOD™

By ROB LIEFELD and HANK KANALZ

MEGATON SPECIAL #1

Shipping in Aug

MEGATON



COMICS

WHEN YOU'RE LOOKING FOR HEROES!™

Marvel notes: X-Men vs. everyone

his own in *Fallen Angels*, a six-issue mini-series by Jo Duffy, Kerry Gammill, and Tom Palmer ... Roy Thomas is the guest writer on *Nightmask* #6.

Death and Transfiguration: General Thunderbolt Ross dies or

The X-Men, who don't get along with anybody these days, duke it out with the Avengers, Magneto, and the Soviet Super Soldiers in *Avengers vs. The X-Men* #1, with script by Roger Stern and art by Marc Silvestri and Joe Rubinstein ... In the *Mephisto* vs.

YOUNG-BLOOD

Written by BOB LIEFELD and GARY S. CARLSON; illustrated by BOB LIEFELD; edited by GARY S. CARLSON

4-issue mini-series; 32 black-and-white pages on white paper; \$1.50; direct-sales distribution; published bi-monthly by MEGATON COMICS

Youngblood is a new super-team series in which the U.S. government wants to train and utilize the super-powered beings of the "Megaton" Universe. "They go out and recruit these people, and those who don't want to join, are... dealt with," says creator Rob Liefeld. "The people who accept the government's offer are really treated nicely, and some of the team members jump at the chance to join."

A few members of the government's training group include: Psifire (a triple kinetic), Sentinel and Sonic (the husband and wife scientist leaders of the team), Brahma (a huge, strong character), Stasis (a promising actress imbued with super-powers), CopyCat (an ex-criminal with human shape-changing abilities), and possibly members of the "Megaton" universe, such as Ultra-Girl and Megaton. "There is a wide range of people and personalities in *Youngblood*, and all of them have different motivations for being there."

"Psifire is one of the group who doesn't really want to be there. The government lured him in, by telling him they were going to give him an operation to enhance his abilities, when actually they shut down his telepathic abilities. Some other members of the team don't want to be there either. The government uses this team as a task force, or as an alternative to bombs and army strikes. As far as the government is concerned, they're just another form of weapon, and an expendable one at that."

The first mini-series will concern an African tribe of feline lycanthropes, and the U.S. government's investigation of the same. One of the scientists who leads the team knows where the civilization exists, as does her son, a cross-breed from the cat people. When some of the *Youngblood* team supports Cougar and his mother, and the rest of them side with the government, problems arise.

Eventually the team will split, dividing the members into the *Youngblood* team and the Renegades. "The reader will have to decide which team they feel is morally correct. Both sides make some pretty strong arguments for their cases."

The four-issue series will have many other subplots, and many more characters. If sales warrant, *Megaton* will continue the series. It will still be done by Rob Liefeld, if a sequel ensues.

Youngblood will premiere at the end of this year, or the start of next year.

—AM—

Jim Lee TIMELINE

Summer 1986: Jim Lee and Brandon Choi create "Wild Boys," which Lee submits to Marvel. Lee is hired by Marvel as a result.

October 1987: Lee starts his

MEGATON

No. 3

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1986 SUMMER

tion to enhance his abilities, when actually they shut down his telepathic abilities. Some other members of the team don't want to be there either. The

social struc-
The seri-
Bacucha ra-
want to sh-

As I mentioned earlier, Roy Thomas's forte is Golden Age, Earth-2 continuity. After the Crisis, however, his workload's been halved. Y'see, no one remembers the JSA, and Infinity, Inc.'s new set on our one DC earth. Should make for some good, confusing stuff.

Unfortunately, I've never really liked Roy Thomas' dialogue. It rambles. It drags.

Fortunately, when Thomas attached young artist Todd McFarlane to his enterprising super-youth team book, McFarlane's artwork galvanized Thomas to write terser, more direct prose, in much the same way that Chris Claremont's writing became much more interesting once Sienkiewicz took over on that front. His Golden Ageisms behind him, Thomas writes the book new like his work for Marvel in the late '60s. (Thomas still can't completely let go of his beloved past; notice the incessant quotations from classic films on the splash pages. In issue #28 it's "this is one of these days that the pages of history teach us are best spent lying in bed" from *The Philadelphia Story*. I don't see what insight these add to the story.

McFarlane likes to form his pages around figures and ambiguous designs that, only infrequently, have some connection with the plot. It reminds me, pleasantly, of Neal Adams's pop psychedelia of his *Green Lanterns*. No great character shake-ups here, but it deserves your glance.

Yes, hope still thrives at DC's direct-only line. I was looking at an old ad for Marvel's

Written and edited by STEVEN A. GALLACCI; lay-out and pencils by STEVE ADAMS; inking by GALLACCI and ADAMS

and TODD McFARLANE are the new creative team on *Incredible Hulk*, beginning with #332... McFarlane also draws *G.I. Joe* #60.

and-sorcery kind of... serious well-thought-out science fiction. There is a serious science fiction subplot throughout the series."



an Erik Larsen profile

Lessee now, I was born December 8th, 1962. I read gobs of comics as a kid - mostly my dad's collection from when he was a boy. (How he loves to torture me by pointing up at the walls in comic shops and reminding me that I slept on and tore the cover off of a copy of that same comic in better condition.) I always drew a lot from day 1 and all that. In fourth grade I started drawing a series of homemade unpublished comics that featured my own characters. It was then that I created the DRAGON combining a few of my old favorite characters: BATMAN, CAPTAIN MARVEL (SHAZAM, to those too young to remember) and SPEED RACER. He's evolved considerably since then. Not owning a TV helped a lot to keep me glued to the drawing board. I ended up creating over a hundred heroes and about 75 comics.

After I got out of school, I drew a DRAGON story for CHARLTON BULLSEYE - it wasn't published. Editor George Wildman told me BULLSEYE was overstocked and advised me to send it to other publishers as he thought it was

professional enough to do so. Around this time, the owners of a local funny book store were encouraging myself and a couple other local talents to put out a comic book. So there went my DRAGON story into that 72 page monster! The second issue I did by myself (all printed in my living room on a tabletop offset press) and we sent copies to everybody. The reviews poured in and they were darn good too! A couple companies hired me to draw for them on the strength of GRAPHIC FANTASY (the fanzine) - enter Gary Carlson!

Ever since, I've been working all over and my rejection slip collection has grown by leaps and bounds! Those are always a lot of fun. Two editors at MARVEL sent letters that contradicted each other, which left me totally baffled, and Dean Mullaney suggested I concentrate on my writing career - what fun!

Hopefully, all that is behind me now. Jim Shooter and I plotted a HULK/THOR battle which I drew for MARVEL FANFARE, and Bill Black is keeping me fairly busy over at AMERICOMICS draw-

BIRTHDATE:
HEIGHT:
WEIGHT:

BIRTHDATE: 12/6/62
HEIGHT: 6'3"
WEIGHT: 212

EYES: Brown
AMBITIONS: World Domination
FAVE COMICS: Swamp Thing, Daredevil, Jump, Weekly Champion
FAVE TV SHOWS: Late Night With David Letterman
FAVE MUSICIANS: Beatles, Monkees, Elton John, Billy Joel, Police, the list goes on.

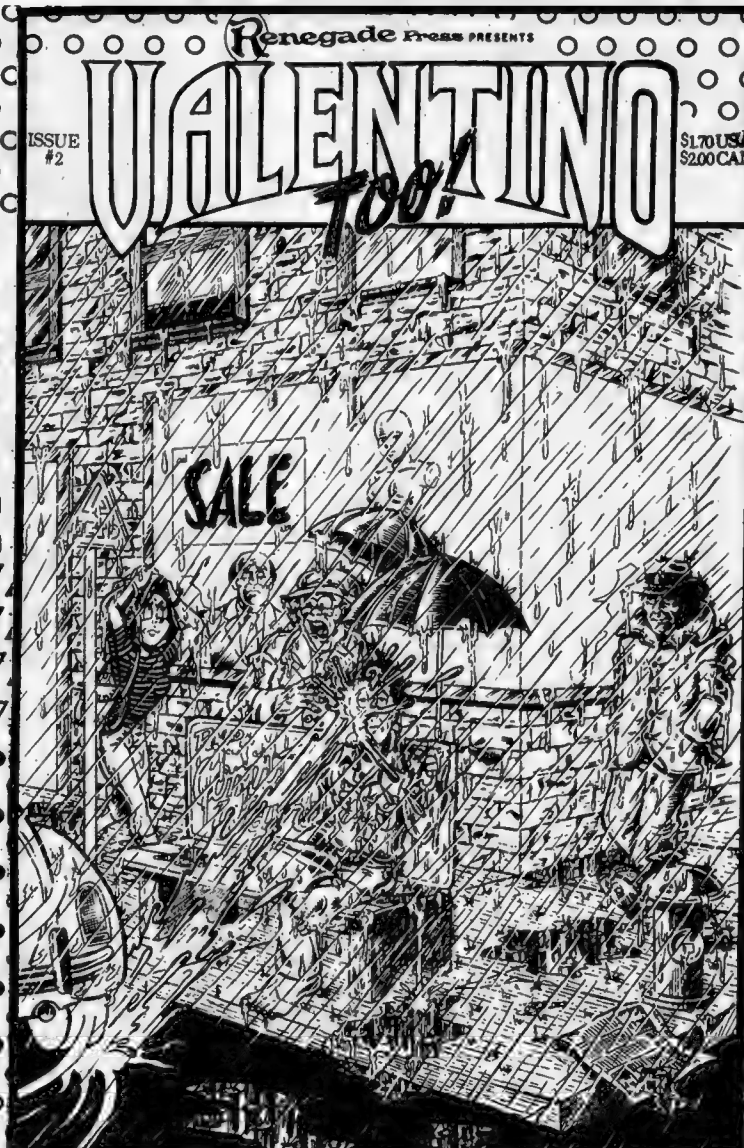
FIRST PUBLISHED WORK: Graphic Fantasy (fanzine), and MEGATON #1 (Big Time Comics)
FAVE ARTISTS: Kirby, Ditko, Kane, Garcia Lopez, Rude, Russell Simonson, Wood... this list goes on forever. My list of artists I can't stand is equally long.

ing SENTINELS OF JUSTICE, NIGHTVEIL, SCARLET SCORPION, BOLT, and whatever else comes up. I guess that's about it for now. This time next year there should be some additional jobs of stuff to tell as I'm still breaking into various comic book companies.

FAVE WRITERS:

FAVE WRITERS: Moore, Miller, Baron, Los Bros, Hernandez, Caniff, Lee and Kanigher





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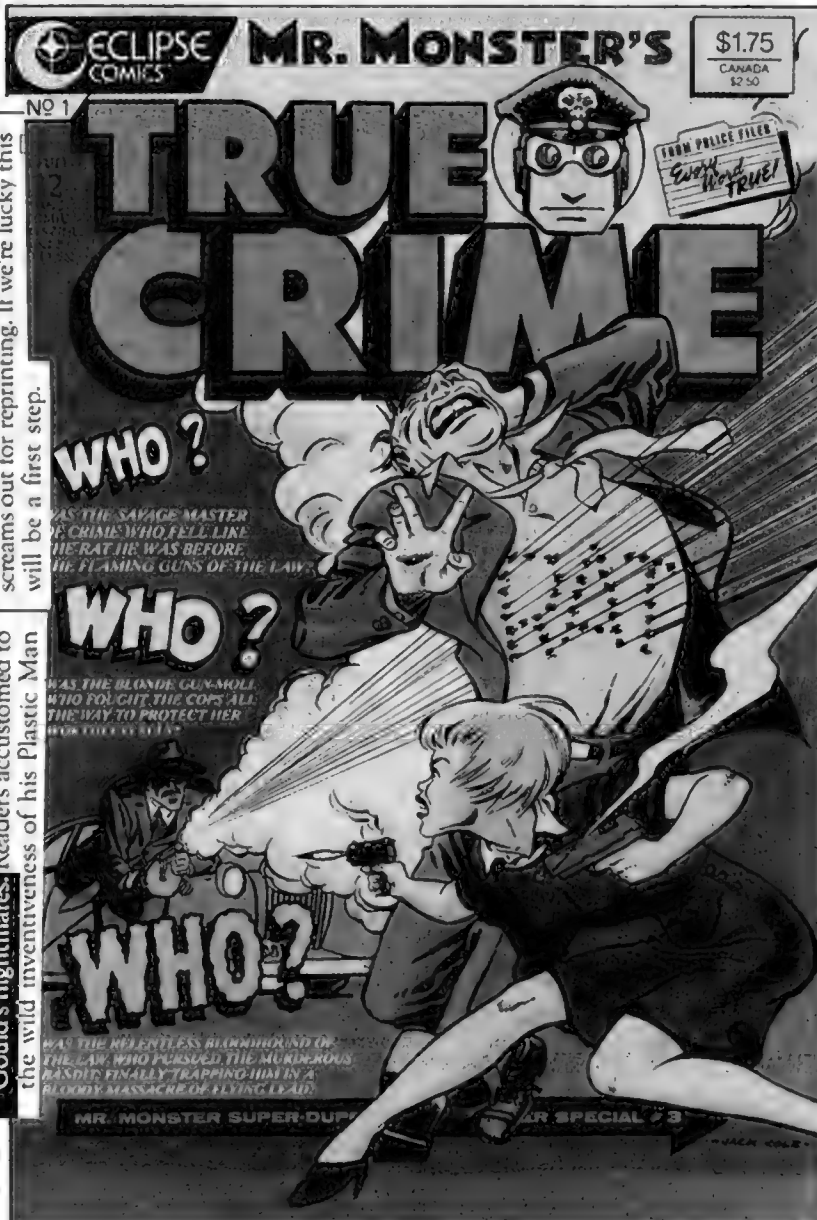


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#3: "Voodoo for the President" New York, NY 10016

tend to understate them, but the subject matter brings out the sardonic side of his humor like nothing else. It's key to understanding the range of this very complex and troubled cartoonist. Cole's whole output screams out for reprinting. If we're lucky this will be a first step.

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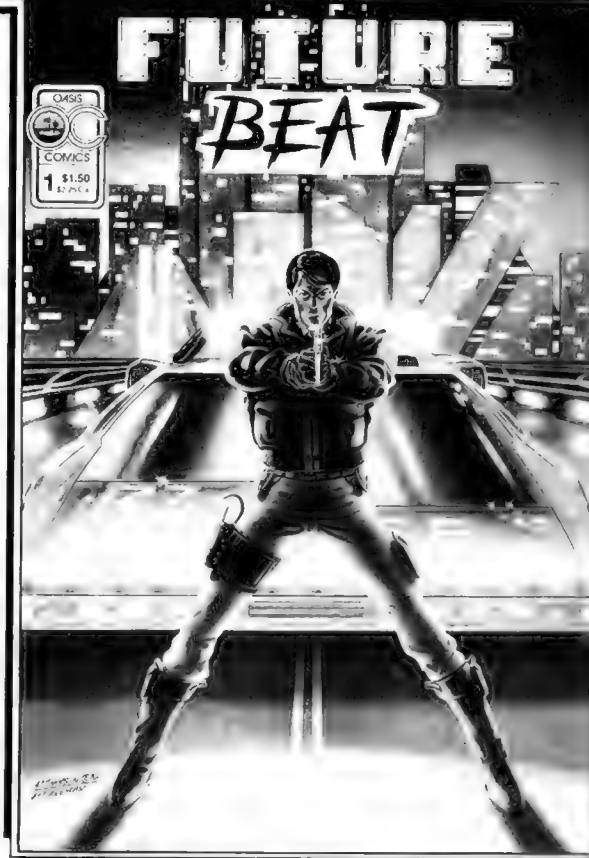
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—Frank Miller



1987 Munoz and Sampayo

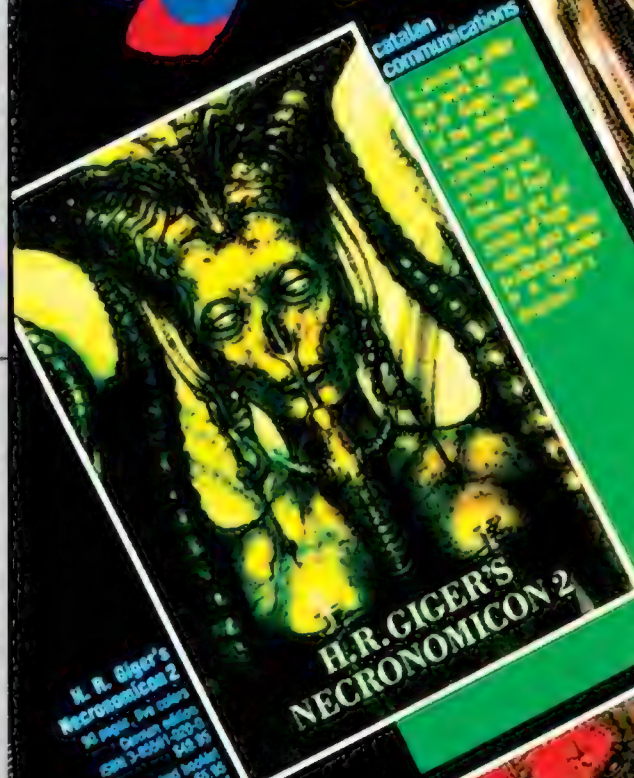
Jose Munoz and Carlos Sampayo have won every comics award there is to win in Europe. Their work has appeared in RAW and ESCAPE magazine, and has astonished those Americans lucky enough to run across it.

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Concern over comics' contents escalates inside industry and out

Geppi of Diamond calls on retailers to voice objections to publishers

anything else is the equivalent [sic] of 'fine print' being slipped through as in a legal document. Diamond has been accused by its competitors of being a censor because of our stand. We are not

a community image to maintain. Not one of these items is worth jeopardizing because someone else is trying to take advantage of the competitive marketplace. Thinking that we have to

"Not just for kids any more": Three nationally distributed publications take notice of comic books

Three recent reviews of comics, one in a highly-visible magazine distributed nationwide, and two in weekly arts and literary papers, have approached comics, through analyses of creators and their works, as adult fare and an art form.

The reviews appeared in the August *Atlantic*, the June 26th *New York Review of Books*, and the July 18th *L.A. Weekly*.

In the *Atlantic*'s four-page article, "Comic Books for Grownups," Lloyd Rose wrote "...the comic books for the eighties are probably more diverse and more geared to an adult audience than those of any previous era." Rose briefly mentioned *RAW*, *American Splendor*, and *Love and Rockets* before moving to the gist of her article, Frank Miller, Dave Sim, and Howard Chaykin.

Rose looked at Miller's *Daredevil* ("the most successful marriage of beauty and blood in mainstream comics"), *Ronin* ("striking and disturbing, it bubbles with disease"), and *Batman: The Dark Knight* ("a fever dream that a disturbed and imaginative city dweller might have after bingeing on comics").

She wrote, "Miller has attempted to extend the superhero comic and make it carry images and ideas it may not be capable of carrying; he always seems to be straining the edges of the form."

In reviewing Sim, Rose wrote, "In some ways Sim is more like a writer illustrating his own stories than a comics artists who thinks mostly in visual terms," adding, "Sim really does have a cinematographer's eye." Rose referred to *Cerebus* as "a sophisticated and acidly amusing satire."

"The brutal, porny stylish worlds of *American Flagg!* and *The Shadow* are mad, too, but Chaykin, unlike Sim, doesn't take the madness for granted," Rose wrote. "Chaykin has charged right through the superhero genre and come out on the other side."

Concluding the article, Rose wrote, "Instead of outgrowing the comics they read in their teens and early twenties, Chaykin, Miller, and Sim have found what they loved in them all along and turned that into a personal artistic reality."



The Los Angeles-based *L.A. Weekly* devoted a cover story to the new comics.

Comic Books by C.C. Beck for Grown-Ups

An article about comic books in a recent issue of the *Atlantic* (August 1986) points out more clearly than I ever could what's wrong with today's comic books. Actually, I have been saying almost the same things since 1940, when I first got into the comic book field as illustrator of Captain Marvel stories. At that time I felt that most of the comic books then on the market were examples of the cheapest, trashiest sort of pulp fiction, written and illustrated by underpaid hacks who, if they had any original ideas, were not allowed to express them by their illiterate, money-grubbing employers.

In the *Atlantic* article Lloyd Rose says that comic books are geared to an adult audience today. She says that the artist-writers of today's comic books "instead of outgrowing the comics they read in their teens and early twenties have found what they loved in them all along and turned that into a personal artistic reality."

Rose defines that personal artistic reality as "vulgarity, sloppiness, and sentimentality" with "no redeeming intellectual or social qualities." This is almost exactly what I have always felt and is what, even in my

was the basis for the front cover featuring characters from the Hernandez brothers' *Love and Rockets*. In this article, Chute focused on what he considered "The best New Wave Comix," specifically *American Splendor* by Harvey Pekar ("the most significant and direct offshoot of the underground,") Art Spiegelman and Francoise Mouly's *RAW* (which he said "may offer the strangest sense of what could happen if all restraints on comics were suddenly lifted"), and *Love and Rockets* by Jaime and Gilbert Hernandez ("a seamless integration of two impressive (but very different) art styles with elements of fantasy, snide humor, and the most successfully customized version of Pekar-esque naturalism west of Cleveland.").

Chute continued with an analysis of the creators of these books. He wrote that Pekar's "honesty pushed him past his initial responses to modes and revelations." Of the *RAW* artists, Chute wrote that Gary Panter had "a willfully primitive style" that was "muscular and aggressive"; that Mark Beyer was "one of the flukiest geniuses in comics," and that Charles Burns "has more technical finesse than any other new cartoonist."

According to Chute, *Love and Rockets*' Jaime Hernandez, creator of the *Mechanics* series, "has all the technique required to evoke textures of real lives." Chute also wrote that Gilbert Hernandez "juggles dozens of characters their life histories and packs surprisingly dense emotional textures into his lengthy serials."

"Forget hunky superheroes and adorable critters. The New Comix," Chute continued, "squirming in the fringe of culture, balance high and low art and anxiety to give a fresh psychic warp to a coddled medium."

—KF—

time, "what people mean when they use comic-book as a disparaging adjective." The only difference is that such material is today not aimed at an audience of children but at an audience of adults.

NOVEMBER 1986

COMICS FEATURE



FEATURES

THE LEGENDS REBORN FRANK MILLER'S DARK KNIGHT & JOHN BYRNE'S MAN OF STEEL

For decades Superman and Batman were the most popular superheroes of the comic book world. They thrilled generations of readers, maintaining their place at the head of the pack, until the late '60s when under the burden of a multitude of encumbrances, their glory began to fade.

But there was a good reason that the superpowered alien protector from beyond the stars and the the night-stalking vigilante of the dark alleyways had been so popular for so long. And two of the four color world's top talents are diligently working at removing the barnacles and polishing up the legend. We are proud to present the whole story of Frank Miller's Batman and John Byrne's Superman!

Man of Steel earns huge numbers

The first issue of JOHN BYRNE's revamping of the Superman legend, *Man of Steel* #1, is getting enormous orders on the direct-sales market. The newsletter of Capital Comics, one of the four largest distributors, called the orders "nothing

short of amazing" and predicted that the book would have "the largest direct-sales print run of any title in direct-sales history." Although DC hasn't released any figures on the book, the first issue is reported to be closing in on 750,000. •

Wolf and Cub Come to First

Kazuo Koike and Goseki Kojima's famous Japanese samurai strip, *Lone Wolf and Cub* ("Kozure Okami"), will be coming to First Comics in May via a series of 64- to 96-page graphic novels. They will be published in the "Dark Knight format" and will sell for \$1.95.

Speaking of *Dark Knight*, FRANK MILLER, well known for championing the series (one of the inspirations for his *Ronin*), will be providing new covers for the novels.

LONE WOLF and CUB

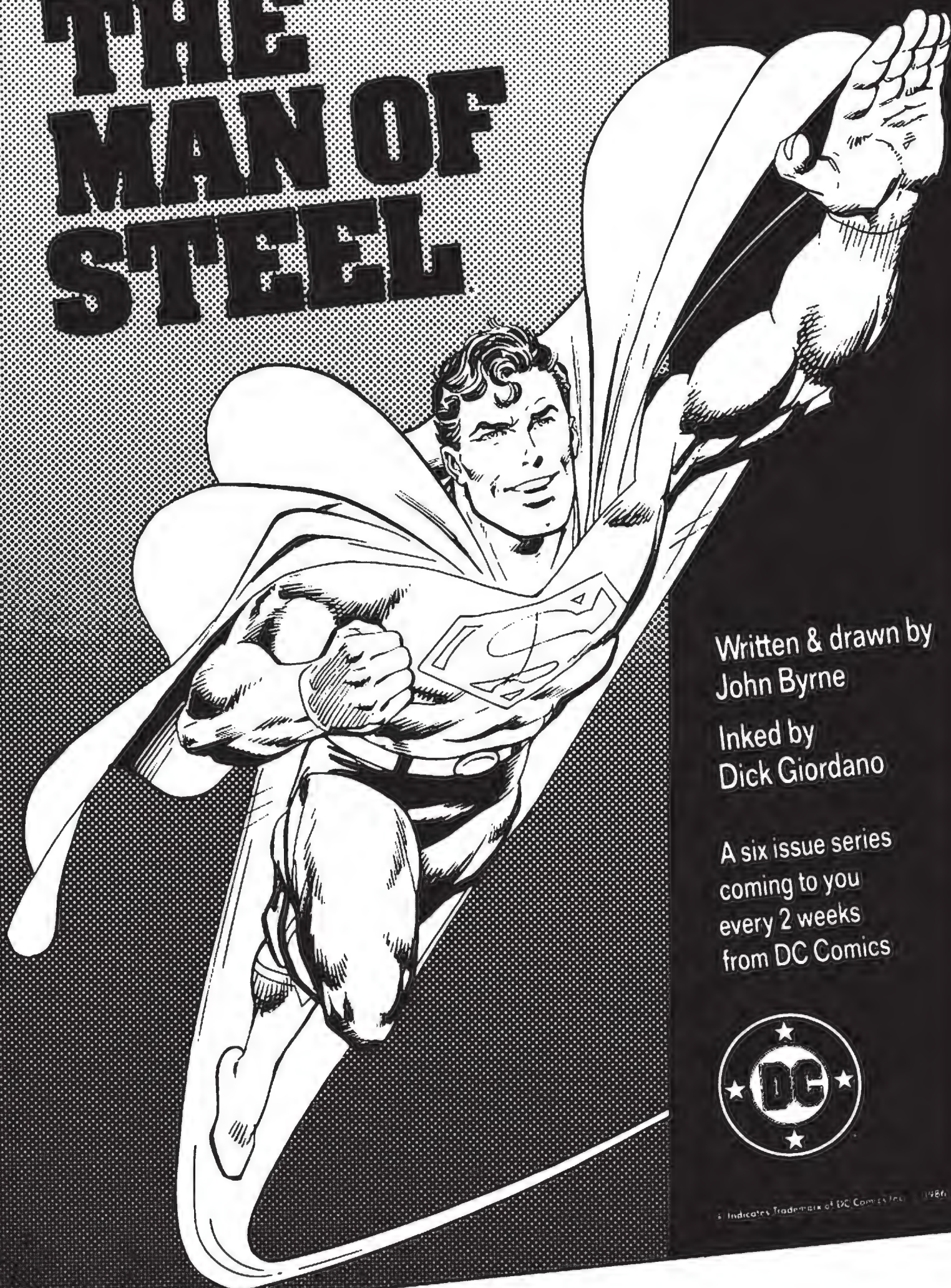


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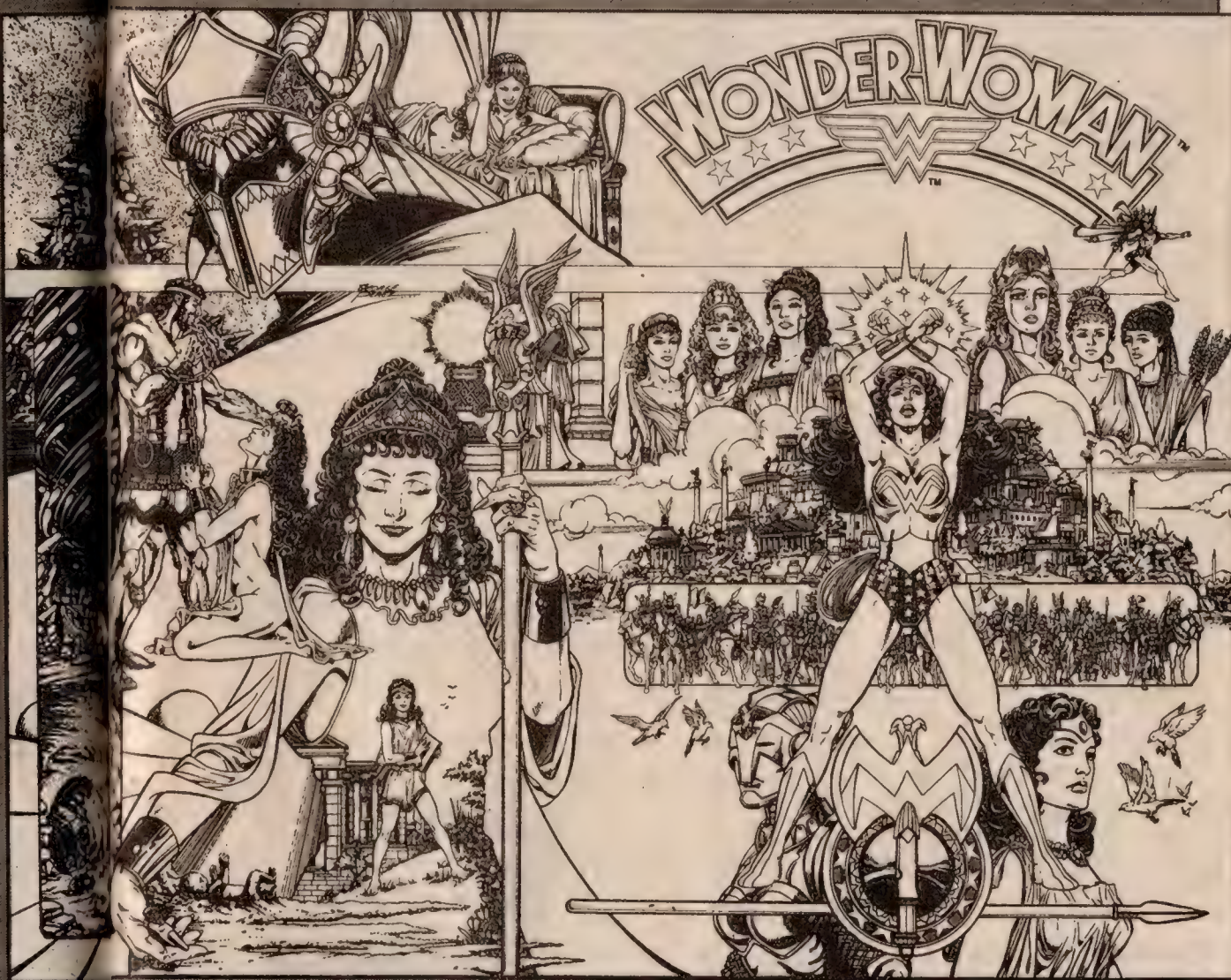


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Mark Labo,
 MONDO
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 I RECOMMEND YUMMY FUR WHOLE-
 HEARTEDLY AS AN EXAMPLE OF
 WHAT THE FORM IS CAPABLE OF."

Steve Monaco,
 THE COMICS JOURNAL

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 THEIR SOMETIMES HORRIFYING
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Jay Kennedy
 ESCAPE

"THIS IS PRETTY GROSS STUFF
 BUT SO DARN FUNNY IT
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 AND DISTURBING EFFECT."

Dale Luciano
 THE COMICS JOURNAL

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—Comics Journal

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Now in book form for the first time—Art Spiegelman's modern-day comic-book masterpiece, *Maus*, as it appeared in the pages of *Raw*.

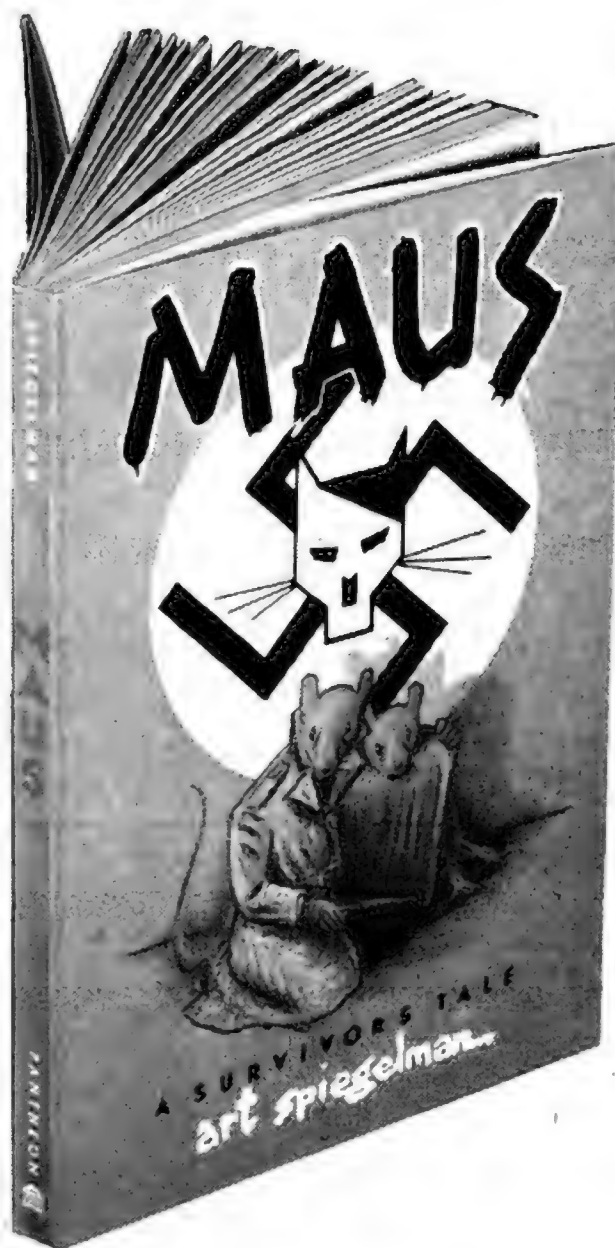
"A remarkable work, awesome in its conception and execution ... at one and the same time a novel, a documentary, a memoir, and a comic book. Brilliant, just brilliant."

—JULES FEIFFER

"*Maus* brings back an excitement that has been lost in comic art."

—BERNARD RILEY,
Curator of Popular and
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—Village Voice

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NEWSWATCH

DAVID SMAY
EDITORIAL

Is *Dark Knight* fascist?

Frank Miller debates Gary Groth on the subject of *Dark Knight's* politics

Frank Miller, writer/artist of *Dark Knight*, defended his Batman mini-series from accusations it was neo-conservative and even fascist at a two-man panel with *Journal* editor Gary Groth at the Dallas Fantasy Fair on July 5.

Political shots: Groth began the discussion by posing the question: "Is [*The Dark Knight*] a political book?"

Although agreeing that *Dark Knight* contains political material, Miller argued that the series was written to express not a political view, but rather an emotional one. He admitted taking "shots" at the "pretenses and bullshit that both right- and-left-wing people are guilty of," but he declined to reveal his own political beliefs.

Village Voice review: Groth quoted a *Village Voice* review by C. Carr that described *The Dark Knight* as a neo-conservative propaganda—this despite mocking references to President Reagan in the books. According to the *Village Voice* review, *The Dark Knight* tries to have it both ways, "worshipping the aging virile leader who takes things into his own hands, while ridiculing the 'aw-shucks' persona that Reagan has always used to deflect attention from what counts. It almost works again, almost makes *The Dark Knight* less obviously the neo-conservative propaganda that it is." The review also referred to Miller's Batman as "Rambo in a cape," and claimed Miller "cloaks the book's right-wing content in '60s lingo and makes his status-quo point of view seem fashionably outsider-ish."

Groth said he had spoken to Art Spiegelman, Raw Graphics co-founder and author of the highly acclaimed *Maus*, about *The Dark Knight*, and Spiegelman



Frank Miller at the Dallas Fantasy Fair.

believed "absolutely, without any qualification at all, that this is a fascist book," according to Groth. Spiegelman couldn't finish reading the book because "it just turned his stomach," Groth said.

Miller said Spiegelman was an artist he respects "endlessly," and he would address himself to Spiegelman's criticism only face-to-face. Miller apologized if any failure in his craft led to his series being misinterpreted.

But, as for the *Village Voice*,

Miller labelled it an "advo magazine" that promotes a "fascist view held by those who stopped thinking in 1968." He objected to the unfavorable comparison of his "adventure" with the political material of Coe, whose book on *Malcolm X* was also reviewed in the *Village Voice*. "Essentially what [the article] does is it condemns me for being Sue Coe," he said.

He further criticized the *Village Voice* article for a slop

Gary Groth got off the phone snickering. This is not a good sign. Gary snickers when puppies are squashed under dumptrucks. "Spiegelman hates it," he said. "He thinks it's Fascistic." "What?" said I, all innocent like. "*Dark Knight*," quoth Groth, snickering again just for effect. At this point Gary and I got into a (civil) argument over the artist's moral responsibility to his audience.

I argued that it was a dangerous idea to censure art on moral grounds. Gary's point was that, of course we could judge a work if it was morally reprehensible. In fact, we would be remiss if we did not speak out against a work that was racist or sexist or anti-semitic or whatever. I believe that the artist's first responsibility lies with his work. He has to be true to his vision or he will create nothing worth arguing about in the first place. In a free society an artist's responsibility is to be original, distinctive and challenging. By my definition an artist is only immoral when he's not pissing Art Spiegelman or Gary Groth off. Or whoever the arbiters of taste are this season. Of course, moral criticism of a work isn't the same as censorship. But on the other hand I've never seen an argument for censorship that didn't claim the moral highground. I really don't trust people who want to tell me what I should or shouldn't be reading.

But I don't think *Dark Knight* is immoral or Fascistic anyway. The beef seems to be that Batman is a vigilante whomping on bad guys without consideration for their constitutional rights. Folks, this is a generic convention not a political statement. Frank Miller and Alan Moore are having fun these days playing with the "real life" consequences of costumed do-gooders but superheroes are a fantasy and their roots go a little deeper than *Death Wish* or Bernard Goetz.

Batman has perhaps the strongest origin of any character in comics and yet I think it's often misunderstood. I don't think he's motivated by revenge at all. I think the Batman is a man without innocence trying to protect the innocent. Like the John Wayne character, Ethan, in *The Searchers*, Batman is a raw, primitive force who makes order possible—but has no place within that order. He's committed to the ideals but not the methods of civilization. In mythic terms he is the culture hero. He is a *Dark Knight*—a man who can battle the forces of evil on their own terms.

As Miller points out in *Dark Knight* #3 Batman is a criminal. He is a man outside the law and "to live outside the law you must be honest" (Bobby Z.). But this must be understood within the context that Gotham has always been portrayed as a corrupt city. Batman and Superman were born in the '30s, not as adolescent power fantasies, but as symbols of justice and righteousness for the dispossessed. Superman's predecessor isn't Hercules or Lancelot but the Golem of the Jewish ghettos.

Vigilantism is not and never has been the theme of superheroes. Even though he dances around the idea of vigilantes, I think that Frank Miller understands this. I think he knows that Batman isn't trying to kill Joe Chill; he's trying to save a young child named Bruce Wayne.

 **ECLIPSE PRESENTS**

DESTROY!!!

THE LOUDEST

COMIC BOOK IN

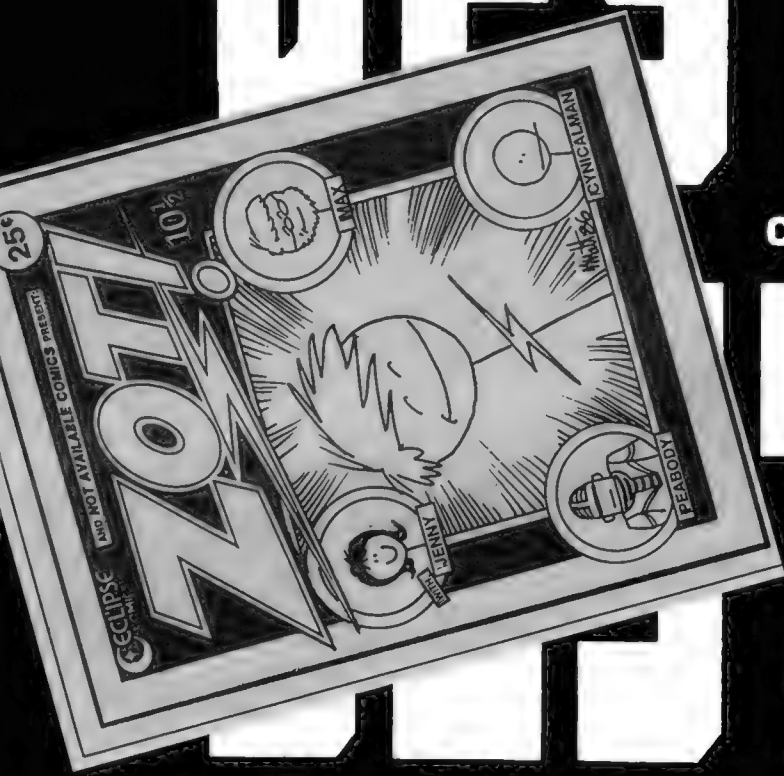
THE UNIVERSE

Zot! 10½ started out as a lark between McCloud and mini-comics' Matt Feazell, and ended up selling 18,000 copies. Left: The cover to the issue. Right: A sample page, done in Feazell's distinctive style.



DEST

Zot! 10 1/2 started out as a lark between McCloud and mini-comics' Matt Feazell, and ended up selling close to 18,000 copies. Left: The cover to the issue. Right: A sample page, done in Feazell's distinctive stick-figure style.



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No. 100

AMAZING HEROES

Aug. 1

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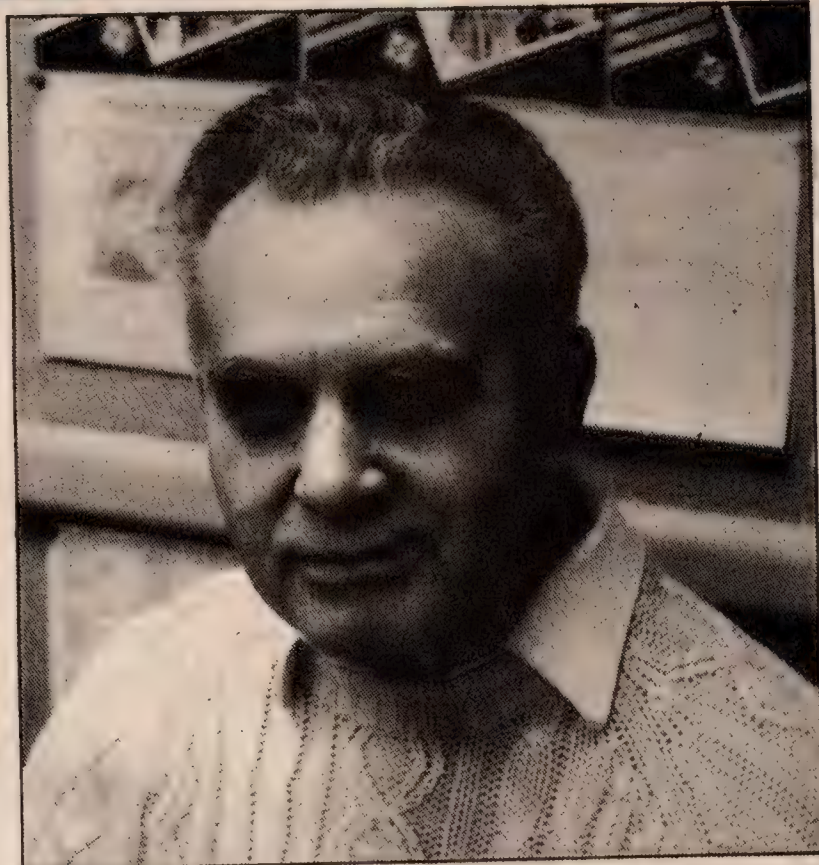
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AND MORE

OUR COVER: JACK KIRBY drew this gallery of his most famous crea-
tions; STEVE RUDE inked it; and TOM LUTH applied the colors. Characters
© DC Comics Inc., Marvel Comics Group, and Jack Kirby.

• Issue 100 • August 1, 1986

• \$3.00 (\$4.25 in Canada)

AMAZING HEROES

THIS ISSUE: A SPECIAL BOOK-LENGTH
CELEBRATION OF JACK "KING" KIRBY!

Upon careful scrutiny of all available information surrounding the dispute between Jack Kirby and Marvel Comics, it has become the official policy of The Comics Journal to support Jack Kirby. With Kirby's permission and knowledge, we disseminated a petition among the professional community urging Marvel Comics to return Jack Kirby's original artwork. Copies of the petition were mailed out to over 200 individual comics professionals. Several publishers, including Eclipse, Comico, and First, as well as the animation studio Sunbow Productions (creators marked with an *), disseminated copies of the petition to their freelance creators. Many signed, many more did not. The professionals who did not sign had their reasons, among which, we've deduced, include a professed ignorance of all the issues, fear of economic reprisals by Marvel Comics, an unwillingness to sign a petition sponsored by The Comics Journal because of the Journal's previous editorial stands, and apathy. There may be professionals who think Kirby does not deserve the return of his original art, though no one of us on the staff of the Journal has heard a professional say so. Below are the names of those who placed their signature on the petition.

WE, THE UNDERSIGNED

affirm our belief that Marvel Comics should place no conditions upon the return of Jack Kirby's original artwork, and urge Marvel Comics to return to Kirby his original artwork in their possession as quickly as possible. Furthermore, depriving Kirby of his property and a portion of his livelihood is an onerous breach of personal and professional ethics, reflects poorly on the comics industry generally, and stands in opposition to accepted and rightful practice in the publishing profession.

Neal Adams
Dan Adkins
Sal Amendola
Keith Anderson
Vince Argondezzi
Peter Bagge
Jerry Balls¹
Carl Barks
Mike Baron
Mike Barr
Lynda Barry
Hilary Barta
C.C. Beck
John Benson
Jerry Bingham
Steve Blissette
Bill Blackbeard
Brian Bolland
Doug Booth²
B.C. Boyer
Norman Brayfogle
E. Nelson Bridwell
Holly Brooks
L. Lois Buhalla
Mark Burbey
Bob Burden
Reggie Byers
Tony Caputo
Mike Catron
Joe Chiodo
Daniel Clowes
Arthur Byron Cover³
Robert Crumb
Gregory Davis
Jeff Dee
Filint Dille⁴
Buzz Dixon⁵
Jay Disbrow
Shel Dorf
Robert Durham
Chris Ecker
Marlan Ellison
Steve Englehart
Jack Enyart⁶
Byron Erickson
Chris Etheridge
Mark Farmer

Raymond Fehrenbach
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Linda Grant
Steven Grant
Mike Grell
Tom Grindberg
Matt Groening
Gary Groth
Bruce Hamilton
Bo Hampton
Bob Haney
Don Heck
Tom Heintjes
Fred Hembeck⁷
Marc Hempel
Jack Herman
Gilbert Hernandez
Jaime Hernandez
Mario Hernandez
Michael Hill⁸
Burne Hogarth⁹
James D. Hudnall
Judith Hunt
Jerry Iger
Chris Kalnick
Gill Kane
Mike Kazaleh
Karl Kesel
Mike King
Denis Kitchen
Michael Kralger
Harvey Kurtzman
Gary Kwapiesz
Phil Lasorda
Steve Lalaloja
Bill Loebs
Nadine Loebs

Randy Lofficier
Jean-Marc Lofficier
Deni Loubert
Heldi MacDonald
Ken Macklin
Mike Manley
Larry Marder
Bill Marks
Richard Marschall
Henry Mayo
David Mazzucchelli¹⁰
Scott McCloud
Jim McGreal
Roger McKenzie
Frank McLaughlin
Shawn McManus
Hildy Mesnik¹¹
George Metzger
Frank Miller
Dough Moench¹²
Alan Moore
Steve Moore
Gray Morrow
Richard Mrozek
Dean Mulaney
Alex Nino
Rick Norwood
Keven Nowlan
Rick Obadiah
Kevin O'Neill¹³
Jerry Ordway¹⁴
Tom Orzechowski
Bruce Patterson
George Perez
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Jan Strnad
Tom Sutton
Frank Thorne
Vic Tito
John Totleben
Dean Traven
Garry Trudeau
Timothy Truman¹⁶
Ron Turner
Valentino
Lynn Varley
Rick Veltch
Tom Vincent
Neil Vokes
Pete Von Sholly (editor,
CAPS newsletter)
Matt Wagner
David Cody Weiss
Mark Wheatley
Mel White
Doug Wilder
Bill Woggon
Marv Wolfman¹⁷
John Wren
Berni Wrightson
Michele Wrightson
Tom Yates
Cat Yronwode

¹ Balls added the following to his petition: "I found the contract that Jack Kirby was required to sign in order to get his own artwork back to be most deplorable. Marvel owes Kirby far better treatment than this. If Marvel doesn't change its ways, and soon, Kirby should be advised to sign on the biggest legal guns and fight for the rights to the characters he created."

² Cover deleted the word "onerous" from his petition.

³ Hembeck added: "When I received Journal 100, I was really steamed when I read about Marvel's treatment of founding father, Jack Kirby. I really didn't know what I could do about it, short of using it as a topic for a future installment of my Marvel Age page, but when I soon realized that that might be my last page in Marvel Age, I reconsidered—at least for now."

"Anyhow, then your wonderful petition arrived. I certainly hope it does some good."

⁴ Hogarth added the adjectives "shabby, squalid, and pernicious" to his petition, as well as insisting that Marvel return the artwork "at one, no delay!"

⁵ Mazzucchelli added, "While I agree with everything your statement says, I find that the second sentence merely states what is inherent in the first, but is phrased in such a way as to appear belligerent."

⁶ Moench altered his petition to read that Marvel Comics should place no "extra" conditions on the return of Jack Kirby's original artwork.

⁷ O'Neill had this to add: "I've admired Jack Kirby and his work since I was a little kid. How sad that one of the architects of the Marvel Age of Comics should have to fight to get back his artwork in a dignified manner."

⁸ Ordway addressed an addendum to his fellow professionals working at Marvel. "Jack Kirby, along with Stan Lee, is responsible for your employment, because without them there would be no Marvel Comics. Stan Lee has gotten his share of notoriety from this, along with a nice job at Marvel Productions. Shouldn't Jack Kirby benefit from this also?"

⁹ Pini deleted the entire last sentence of his petition, adding, "Inasmuch as I believe in the existence of non-subjective ethics, and since I am not privy to all the facts surrounding this matter, particularly as they may have changed over time, I cannot in good conscience stand behind the portion of this petition I have deleted."

¹⁰ Truman altered his petition to read that the withholding from Kirby of his art "stands in opposition to accepted and rightful practice, as well as current standards, in the comics publishing profession."

¹¹ Wolfman deleted the phrase "reflects poorly on the comics industry generally."

A shocking injustice is being perpetrated by the Marvel Comics Group upon the single most important creative figure in its history, Jack Kirby.

We all know the facts by now: As a condition of returning any of Mr. Kirby's original art to him Marvel is demanding that he sign an agreement in which he would essentially declare that he had never been anything but a hired illustrator of other people's stories and that he has no right to claim that he created any of Marvel's characters. This is not only an improper and immoral demand on Marvel's part; such a statement would be factually wrong, unbelievable to anyone who knows Kirby's work, a mockery of the artist who almost singlehandedly created the Marvel Universe.

JACK KIRBY VS. MARVEL COMICS

"Let me go on record as saying that Marvel Comics is scum. Jim Shooter is scum."

—R. CRUMB



THE COMICS JOURNAL #106, March 1986

AN OPEN LETTER TO MARVEL COMICS

Gentlemen:

I have been following the public debate over your refusal to return Jack Kirby's original art. I have read with growing dismay the details and surrounding rhetoric.

This matter has gone beyond whatever legal merits there may or may not be to your position.

By your public intransigence you are doing severe damage to an American cultural community that is now emerging from the dark years of trash and into an era of literary responsibility.

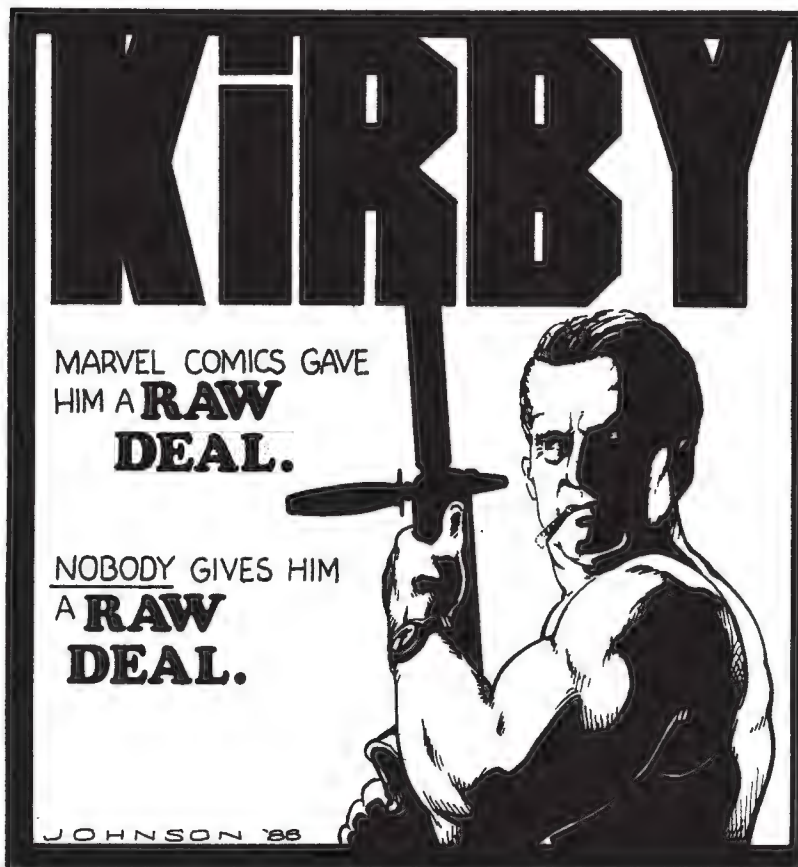
It is important to those of us who devote our lives to this important art form to know that we have certain inalienable moral rights and that these are respected by the publishers.

For the sake of protecting the standards of this profession—not to mention your own reputation—I urge you to return to Jack Kirby all his original art **AND DO SO PROMPTLY AND FAIRLY.**

A whole new generation of creative people are watching your conduct. Don't fail them!

A handwritten signature in black ink that reads "Will Eisner". The signature is fluid and cursive, with the first name "Will" and last name "Eisner" clearly distinguishable.

Will Eisner



THE COMICS JOURNAL #110, August 1986

Blue Comet sells out first effort

Blue Comet Press, a new comic book publisher based in Manhattan Beach, California, has begun its publishing career by selling out the entire 10,000 copy print run of its first release, *The L.I.F.E. Brigade*. As orders were solicited after the print run had been set, publisher Craig Stormon is very happy to have hit the nail on the head in terms of gauging the response to his initial effort.

The company, a sole proprietorship run by Stormon, is the result of two years of market research



and planning. Stormon's past work includes appearances in early 1970's underground comics (*Yellow Dog* and *Print Mint's Spaced Out*), and extensive commercial advertising art for Suzuki Motorcycles through the Arthur Hill Studios in Santa Barbara, California.

The L.I.F.E. Brigade, a 32 page standard size black and white comic with a color cover, features a science fiction oriented story-line involving a group of super heroes. Art and story are by Stormon. The back-up, "Blazing Tales" by Dan Burkholder and Stormon, is a funny animal feature that will be appearing regularly in an upcoming Blue Comet title, *Varmints*.

With the success of the initial printing, a second printing on the quarterly book is planned.

Plans now call for expansion of the line into six books. *Varmints*, which will include the characters "Ace Phillips, Private Eye" by Jim Miller and Tim Dzon, and "Ninja Duck," has a target release date of December 1986.

Also in the works is a spy/super hero book *Roller Coasters*, by Los Angeles based artist Duval Stowers.

Contracts are now being nego-

tiated with one of the best known writers in the comics industry for a six issue mini-series, with other work to follow. Details on this project, says Stormon, will be announced as soon as the papers are signed.



BLUE COMET PRESS PRESENTS THE L.I.F.E. BRIGADE #2 on sale in DEC.-JAN.

No more waiting! Our second issue is here! The L.I.F.E. BRIGADE #2 is better than ever! C.A. STORMON'S artwork has really improved since issue #1, and the story in this issue is totally exciting! The BRIGADE find out what condition the EARTH is really in, and how it came about that ALIENS are now enslaving what's left of mankind. The problems they face are monumental, but they are not going to quit! Your going to love all 16 pages of this adventure, don't miss it! That's not all, DUVAL STOWERS a artist on the level of NEAL ADAMS, JOHN BYRNE, and MIKE ORELL, is premiering his ROLLERCOASTERS team in this issue, 12 pages of exciting origin for this fab super-group, all written, and illustrated, even lettered by DUVAL! This is his version of THE L.I.F.E. BRIGADE here in this ad, as seen in the re-printing of #1, still available, at \$1.80 and .75¢ postage. If you can't find #2 at your local comic shop, you can get it here, for the same price. Some single copies of #1, the first printing are available for \$5.00 even. Don't miss any of BLUE COMET PRESS' line of comics. Everyone is a collectors dream. We put all we have into every panel! WE'RE COMING ON STRONG! COME ALONG WITH US! BLUE COMET PRESS, 1708 Magnolia Ave., Manhattan Bch., CA. 90266 Write for more information!

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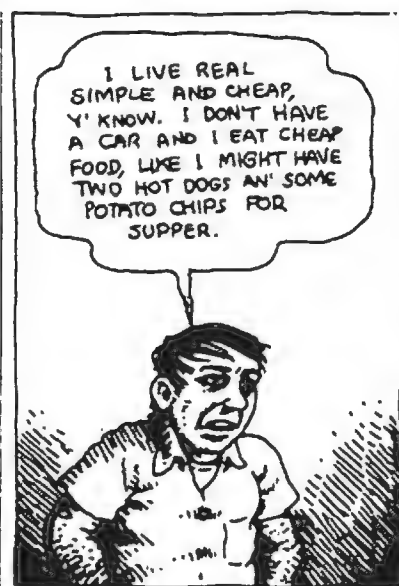


Harvey Pekar appears on David Letterman show

American Splendor author Harvey Pekar was a guest October 15 on *Late Night With David Letterman*, a talk show airing on NBC.

Topics of discussion included the *American Splendor* trade paperback collecting the first nine issues of Pekar's self-published comic, published earlier in the year by Doubleday. Of the book Pekar said, "I'm focusing on everyday life, you know, rather than the highs and lows of people's lives."

Of comic books in general, Pekar said, "It's a wonderful medium. It's as good an artistic medium as any other medium. It's words and pictures and you can do anything with words and pictures. There's no limit to how



good the words can be. There's no limit to how good the pictures can be.

"It's considered a junk medium because it's always been aimed at the lowest common denominator in the audience. The potential of it hasn't been exploited to any extent."

Of the Harvey Pekar doll that Pekar's wife makes:

Letterman: "Would you pay \$34 for this?"

Pekar: "No. But I'm not asking it. My wife is."

Of Pekar's job as a file clerk at a Cleveland hospital:

Letterman: "Why do you maintain a day job?"

Pekar: "Got to make a living."

-KF-

Gary Panter works as designer on Pee-wee's Playhouse

RAW artist Gary Panter is one of three production designers on *Pee-wee's Playhouse*, a new children's live-action series airing Saturday mornings on CBS. Panter said he designed the set and props during the show's inception in May and June and has done "pick-up things since" for the show.

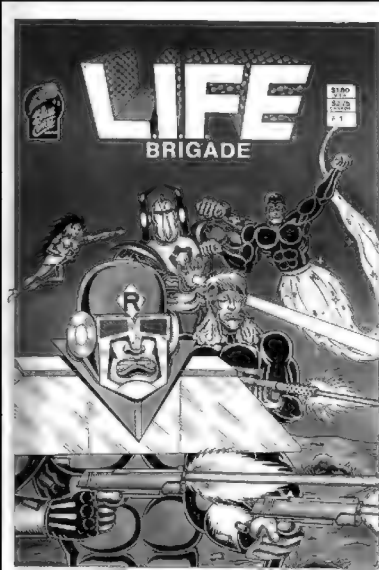
Panter came to work for "Pee-wee's Playhouse" through an acquaintance with the show's star, Pee-wee Herman. "I did sets and designs for a Pee-wee special on HBO in 1980," said Panter. "Pee-wee and I also wrote the original script for *Pee-wee's Great Adventure*. It was passed over, though, so Pee-wee wrote another version with someone else. That was the one that was filmed." Panter is also the artist of the official Pee-wee Herman t-shirt.

Panter said that he would like to continue working for TV and the movies, designing sets and writing screenplays.

-KF-



A panel from Gary Panter's "Jimbo" series.



NEWSLINE

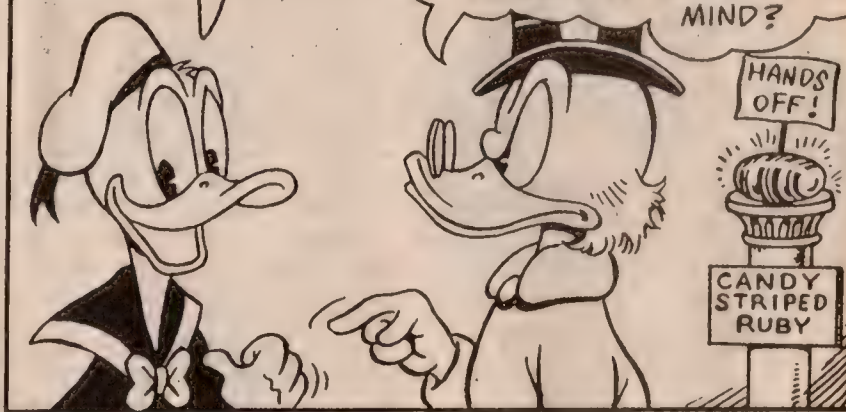
Don Rosa turns in Scrooge tale

DON ROSA, best known for his *Captain Kentucky* strip and "Information Center" column (currently running in *Amazing Heroes*), will realize a lifelong dream when his Uncle Scrooge story, "The Son of the Sun," sees print in Gladstone Comics' *Uncle Scrooge* in early 1987. The 26-page tale takes the ducks back to the Andes (the site of CARL BARKS's famous "Square Eggs" story), and features Barks's classic Scrooge rival Flintheart Glomgold.

Rosa is already at work on a 10-page story; it will appear in another Gladstone title later in the year.

I NEVER THOUGHT I'D SEE YOU DONATE ANYTHING TO ANYBODY, UNCLE SCROOGE!

WELL, I'M PROUD OF MY MANY TRIUMPHS! BESIDES, THE EXHIBITS ARE ON LOAN--I ONLY DONATED THE SIGN! YOU THINK I'VE LOST MY MIND?



Rocketeer moves to Comico

styled in art deco, including ads and text. The limited series will be monthly, although there will be an interval between issues #3 and #4. According to Comico Public Relations director Bob Schreck, the interval, the length of which is undetermined at this

Dave Stevens' *The Rocketeer* will be a 32-page, six-issue limited series in color from Comico due out next summer. According to Stevens, the comic will be revamped, featuring a new logo, painted covers styled after old pulp illustrations, and interiors

NEWSWATCH

Senate considering work-made-for-hire bill that favors artists

Toth's Bravo for Adventure reprinted

Alex Toth's "Bravo For Adventure" serial, originally printed in Warren's *The Rook*, will be released in a 72-page volume by the Canadian publisher Dragon Lady Press. DLP, which specializes in reprinting classic adventure comic strips, will be releasing "Bravo For Adventure" in January of 1987.

Published as *Dragon Lady Press*

#6, "Bravo For Adventure" includes the original 48-page adventure; a second, shorter, fantasy story; and a four-page introduction to the character by Toth.

Toth will also continue to contribute covers to several of DLP's various comic-strip classic projects, including *Buz Sawyer* and *Johnny Hazard* reprint books.

True Fiction Publications: That's the name of another new publisher. This one will be releasing the quarterly *Steel Pulse*, a four-issue series on the tribulations of a former pro wrestling champion. The first issue was released in early May, and can be ordered for \$2.50 from Fandom House, at P.O. Box 1348, Denver, CO, 80201.

Steel Pulse: From True Fiction.



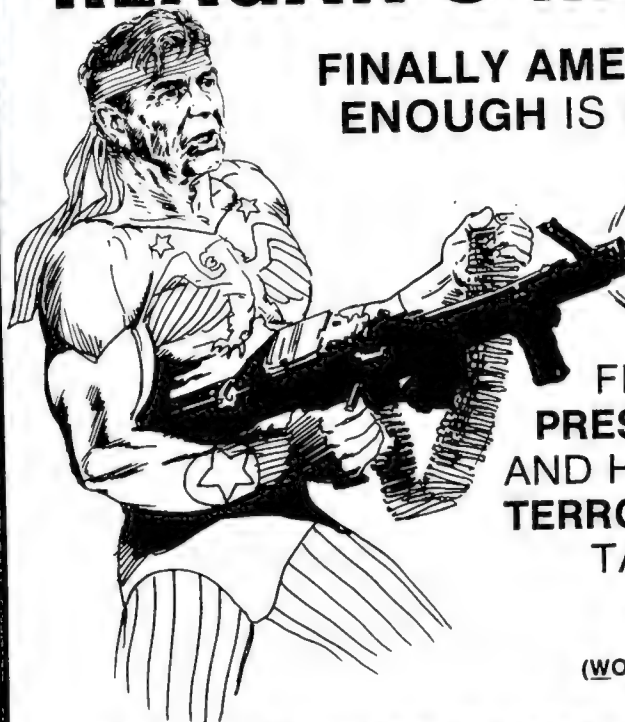
Arctic Comics #1 is the new release from The Northwest Territories Pavilion. Created by N. Burns, it concerns life in the Northwest and Inuit culture. For more information write to Box 42, Expo '86, P.O. Box 8788, Vancouver, B.C., Canada, V6B 5C4. The cost of the comic, including postage is \$1.60.



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MORE DEADLY THAN DELTA FORCE!!

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Mickey Mouse strip artist Floyd Gottfredson artist dead at age 81

Carl Barks-based TV series to air in 1987; other comics-to-film news

Duck Tales, a comical animated adventure series based on characters created by Carl Barks.

Joe Palooka Comeback: Although *Joe Palooka* went down for the count when the once-successful

NEWSWATCH

artists' contributions were. I've always said that we all co-created these things. I think that I've been very generous 'cause, as I say, anywhere except in the comic book business the artist would not be considered a co-

creator, because it's the guy who says, 'Let there be a Hulk,' and, lo, there was a Hulk. The guy who says it, he's the creator. The guy who drew it is just drawing it after the creator told him to draw it. I hope somebody was making

notes 'cause I think this is probably the last time I'll be mentioning this again, and thank you for your attention."

Written by JS, with additional material by THOM POWERS.

Sales on Marvel's New Universe line mediocre, according to many retailers

In a straw poll conducted by the *Journal*, 12 distributors and retailers were asked how orders and sales were shaping up for Marvel's New Universe line. Although some of those interviewed were satisfied with how the line was faring, the majority were disappointed, claiming that orders and sales were mediocre for Marvel first issues. Some comics shops still had issue #1 of the New Universe titles on their shelves. Some distributors felt they had been receiving conservative orders from retailers.

The New Universe line, released in late June and early July to celebrate Marvel's 25th anniversary, comprise eight titles: *Psi Force*, *Merc*, *Nightmask*, *Spitfire* and the *Troubleshooters*, *Star Brand*, *Justice*, *D.P.7*, and *Kickers, Inc.* Most distributors and retailers interviewed claimed that there was little variance between orders and sales of the different titles, although *D.P.7* and *Star Brand* seemed to be selling more than the others while *Kickers, Inc.* was doing the worst.

According to Richard Finn of Second Genesis in Portland, "Initially, sales for the first issue were medium, about like the *Avengers*. It was really disappointing. Orders dropped off for the second issue... *Psi Force*



Merc: The middle ground of the New Universe titles.

Satisfied with orders: Bill

| *Kickers, Inc.*, the poorest in

RAW 8 to publish this summer

This year's edition of Francoise Mouly and Art Spiegelman's avant-garde comics collection, *RAW* 8, will feature a 20-page section, *Raw Gags*, which presents gag cartoons, paintings (with a caption and title), no-caption gags, and short-short stories, with lay-outs reminiscent of gag cartoon magazines of the 40s. Over 50 artists from all over

the world will contribute to *Raw* 8, and the separate cover is by Spiegelman. Other features in #8 include: *Hell to Pay*, a 5-page story by Kim Deitch; the introduction to the U.S. of French cartoonist Baru, in his *Tour de France*; Paul Boyer's eight-page article "The Beginning of the End," excerpted from his recent book *By The*

Bomb's Early Light; Gary Panter's *Jimbo* in the aftermath of a nuclear explosion; Drew Friedman's illustration of a poem by Leo Gorcey, *Alliteration*; and Chapter 7 of Spiegelman's *Maus*. Plus work by Sue Coe, Bruno Richard, Marc Caro, Kiki Picasso, Steinlein, Laureno Mattotti, Mark Newgarden, Richard Sala, Norman Dog, and David Ostrem.

The 72-page 10-1/2 X 14-1/8 issue, out in June, will retail for \$6.95.

New One-Shot: X by Sue Coe (illustrator of *How to Commit Suicide in South Africa*) is the new *RAW* one-shot, released in May. *X* is dedicated to Malcolm X "and all those who have been X-ed out by the American dream." It also features text by journalist Judith Moore. The 6 X 9 hardcover is 36-pages and retails for \$9.95.

For more information contact

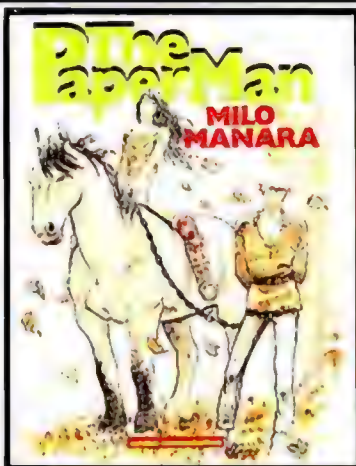
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-I.R.S.-

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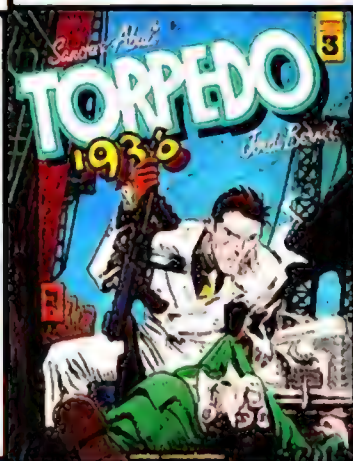


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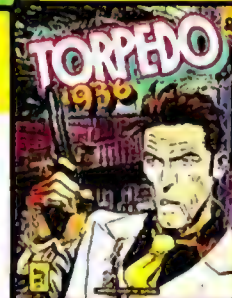


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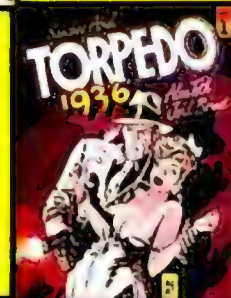
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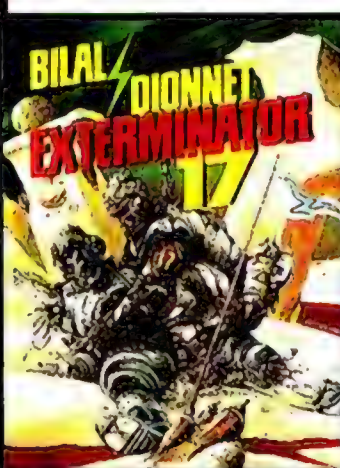
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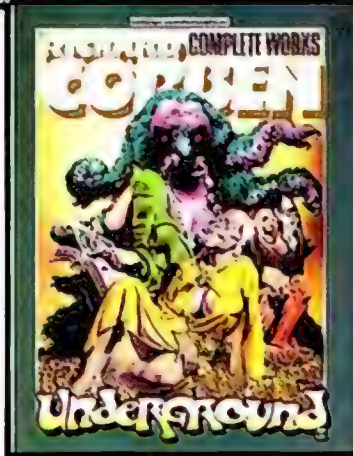
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FIRST COMICS PRESENTS

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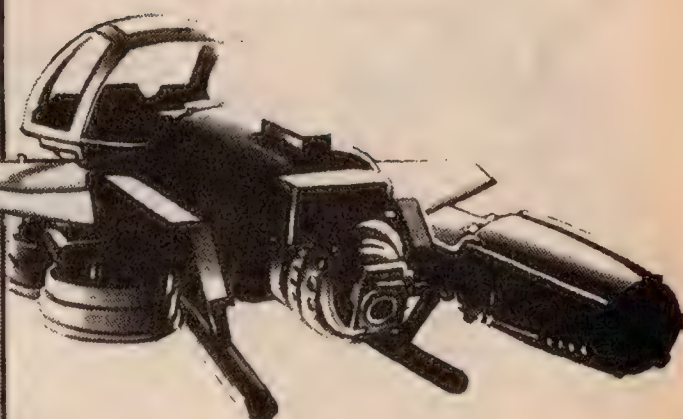
MIRAGE NEWS: RICHARD CORBEN will do a special four-page story that will appear in *Teenage Mutant Ninja Turtles* #7 as a color insert. The story was written and pencilled by KEVIN EASTMAN and was inked and toned by Corben.

To accommodate the cost of the color, the price on #7 will be raised by a quarter, to \$1.75, for this issue. The book will be out in April.



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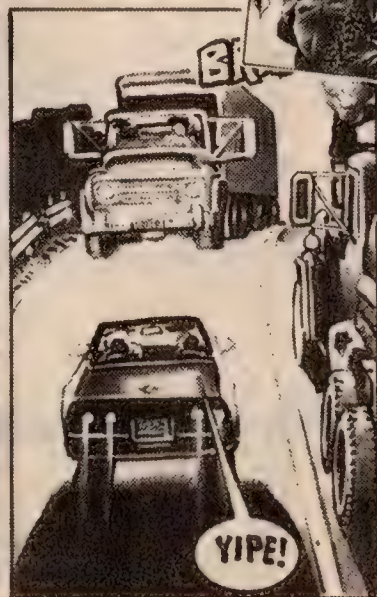
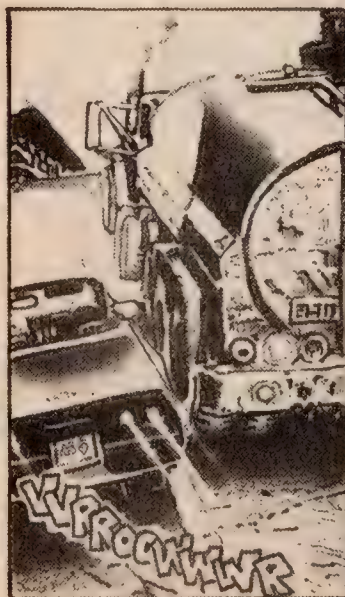
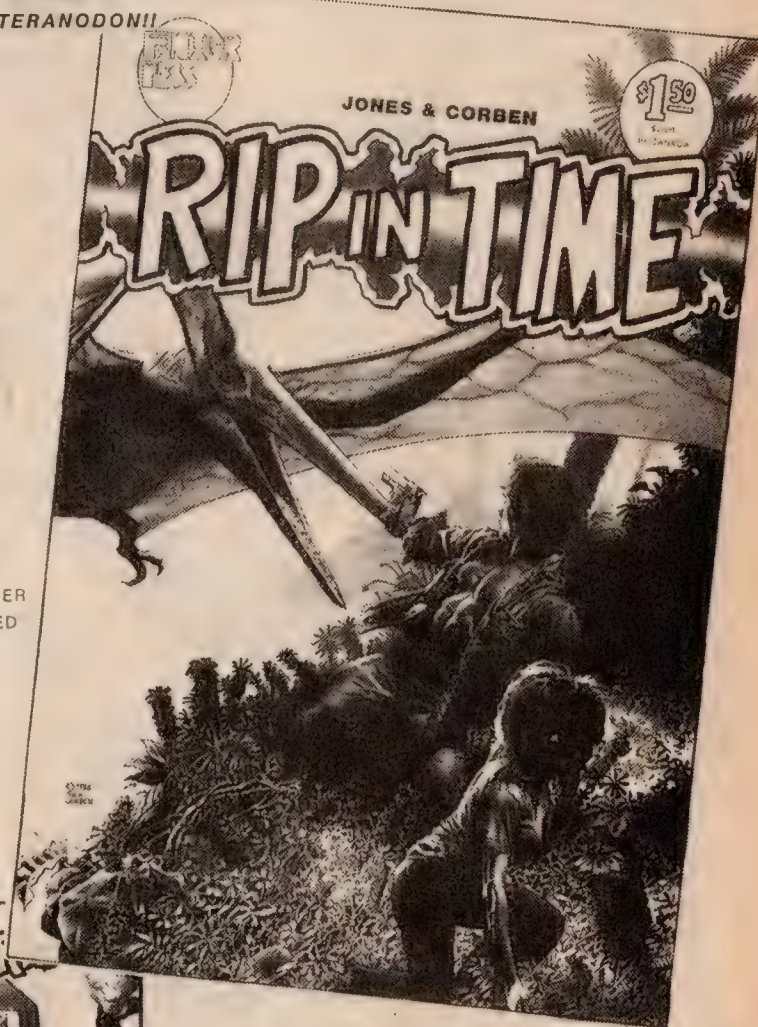


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Marvel sold to New World Pictures

The world's biggest comic book company fetches between \$40 and \$50 million

The Marvel Entertainment Group, including Marvel Comics, Marvel Comics Ltd. in Great Britain, and Marvel Productions, was purchased by New World Pictures from Cadence Industries in November. According to New World spokesman Frank Wright, the amount of the purchase was unavailable, but the November 21st *Los Angeles Times* claimed the cost was between \$40 million and \$50 million.

New World Pictures, Ltd., is a Los Angeles-based motion picture and TV production and distribution company. Past releases from New World's Theatrical Division, which produces low-budget films aimed at young audiences, include *Soul Man*, *Transylvania 6-5000*, and *Godzilla 1985*. New World Television is responsible for *Santa Barbara* (a daytime soap opera),

the TV movies *Sins* and *Monte Carlo* (a mini-series starring Joan Collins), and the prime-time series *Sledge Hammer*.

According to a press release, New World co-chairman Harry Sloan claimed that they purchased Marvel because "Marvel's comics division dominates the U.S. comic business and will provide Marvel Productions, New World Pictures, New World Television, and New World Video with a steady stream of ideas and characters for animation, theatrical features, live-action television production and made-for videos."

Current owners Sloan and co-chairman Lawrence Kuppin bought New World Pictures in 1983 from Roger Corman, who originally formed the company in 1970. In 1983 the company

reported a \$4.8 million loss.

However, revenues have risen in each succeeding year; 1984 saw a profit of over \$300,000; 1985 saw \$5.1 million; and the first six months of 1986 saw six million in profits.

\$73 million: Marvel, on the other hand, reported profits of \$73 million in 1985 generated from estimated monthly comics sales of seven million copies in the U.S., five animated series for the current TV season, and various licensing and merchandising projects, including children's books and games.

Marvel also has leased movie options for some of its comics characters to other film companies. Cannon Films has scripts completed for *Spider-Man* and

Captain America movies, while King's Road has the movie option for *Dr. Strange*. Representatives at both companies were unaware that Marvel had been sold to New World Pictures. However, Wright claimed that New World currently owned all Marvel movie options.

Past attempts: New World is not the only company to express interest in purchasing Marvel. Other companies, most recently Western publishing and American Greetings (the Care Bear company), reportedly have negotiated with Cadence. According to one source, American Greeting withdrew from negotiations this fall because of the difficulties Marvel was having over a G.I. Joe character with United Artists and Hasbro. [See story, page 23.] —KF—

Washington, D.C. television station reports on "sick comics"

The sensitivity of certain elements of the comics industry to criticism from without has been exacerbated by a two-part broadcast on "sick comics" by CBS affiliate WUSA in Washington, D.C., on October 20 and 21, 1986.

The report, which aired on WUSA's *Eyewitness News* at six o'clock and 11 o'clock on the successive nights, had a role in triggering a letter from Steve Geppi, president of Diamond Comic Distributors, encouraging retailers to voice concerns about objectionable material in comics to publishers [see story, page 12] and was cited by one retailer, Buddy Saunders of Lone Star Comics, in his announcement of an Age Appropriate Policy for comic buyers [see story, page 14].

First segment: On the first night of the "sick comics" feature, reporter Jane Van Ryan described the comics the Baby Boom generation grew up with as filled with "heroes, strong and brave" and "cute characters and colorful graphics." But, said Van Ryan, "in recent years, a group of anti-heroes have cropped up in comic books intended for older readers."

Marvel Comics' *Elektra: Assassin* was singled out as a comic considered objectionable by some, and panels and covers from the series were shown. In describing the plot of *Elektra: Assassin*, Van Ryan said that "[Elektra] is raped by her father at the age of five, committed to

an asylum, escapes, and then murders several secret agents and two ambassadors with her super-human powers. Liquor flows and blood drips."

(Frank Miller, writer of *Elektra: Assassin*, pointed out that, in actuality, the rape was something Elektra "thought had happened, [but was] not something that had happened." The rest of Van Ryan's description, he said, was "fairly accurate." See sidebar for more comments from Miller.)

Van Ryan interviewed parent Maria Price who was shocked at the *Elektra: Assassin* comic her two boys were looking at in a comic book store. "There was nothing to keep my six-year-old from going and buying one of those. I mean, picking it up, taking it to the counter, paying for it, and walking out with it," Price said. "There was absolutely nothing to keep him from doing that."

Van Ryan's interview with Price's 11- and six-year-old sons included this sequence (referring to the panel on page 12 of *Elektra: Assassin* #1 of naked women lying on cot beds):

Van Ryan: "Were you surprised at the pictures you saw in there?"
11-year-old: "Yes."

Van Ryan: "What did you see?"
11-year-old: "Whole bunch of women on these beds."

Van Ryan: "Were the women dressed?"

11-year-old: "No."

Van Ryan: "What'd you think

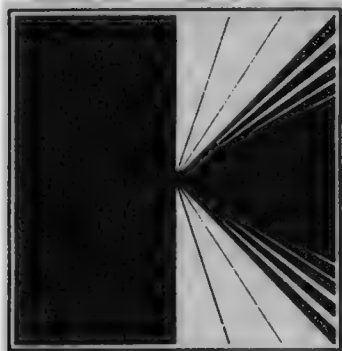
Elektra: Assassin came under attack by a Washington, D.C. television station.



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THE COMICS JOURNAL #105, February 1986

(BTW--DOES IT MAKE MY MOLARS GRIND TO REALIZE WHEN BILL AND I WERE HANGING AROUND TOGETHER BACK IN THE 80S THAT AT ANY TIME I COULD HAVE FLOWN TO WESTPORT AND HUNG OUT WITH HIS STUDIO NEIGHBOURS, STAN DRAKE AND JOHN PRENTICE, AND INSTEAD SPENT ALL MY TIME CHASING SKIRT AND GETTING HIGH?)

(YES, AS A MATTER OF FACT IT *DOES* MAKE MY MOLARS GRIND)

(T'ANK YOUSE FER ASKEEN')

(AS THE GERMANS SAY, "WE GET *TOO SOON* OLDT UND *TOO LATE* SCHMARDT")

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IN THE SEVENTIES IT SEEMED EVERYONE WHO WAS THE LEAST BIT CREATIVE COMICS, PUBLISHED THEIR OWN MAGAZINE. SOME OF THE ONES THAT STAND OUT IN MY MIND ARE: *TIM CORRIGAN'S SUPER HERO COMICS*, *SLICE*, *PSYCHOZOT*, *EQUINOX*, AND *EDITHA*. I STRONGLY DOUBT WHETHER ANY OF THESE MAGAZINES AND THEIR PUBLISHERS EXPECTED TO MAKE A MILLION DOLLARS FROM THEIR EFFORTS. PUBLISHING A MAGAZINE WAS AND IS AN ART. IF A FEW BUCKS OF PROFIT WAS MADE, THAT WAS ALL FOR THE BETTER. ON THE OTHER PART, THOUGH, AMATEUR MAGAZINES WERE AND ARE LOSING PROPOSITIONS. PUBLISH ONE FOR THE HECK OF IT, NEVER FOR MONEY.

SINCE THE SEVENTIES THERE HAVE BEEN FEWER, AND FEWER AMATEUR PUBLICATIONS ON THE MARKET. **WHY?** I DON'T PRETEND TO KNOW THE ANSWER TO THAT QUESTION. IT COULD BE FOR A VARIETY OF REASONS RUNNING FROM THE STATE OF THE ECONOMY TO THE LIFE SPAN OF A FAD. BUT IT'S A SHAME THE AMATEUR DOESN'T PUBLISH ANYMORE.

WELL, I'M TIRED OF IT! AND I'M NOT GONNA TAKE IT ANYMORE! IN THE HOPE THAT THERE ARE PEOPLE OUT THERE WHO WANT TO PUBLISH BUT DON'T KNOW HOW, I HAVE TAKEN THE LIBERTY OF EXPLAINING THE PROCESS. NOW YOU HAVE **NO EXCUSE!**

STEP I: THE DUMMY

8 1/2" x 11" IS THE STANDARD PAPER SIZE IN THE UNITED STATES. FIND ABOUT TEN SHEETS OF THE STUFF AND FOLD IT DOWN THE MIDDLE SO THAT YOU HAVE A PILE OF FOLDED PAPERS THAT MEASURE 5 1/2" BY 8 1/2". **VOILA!** YOU HAVE A DUMMY!

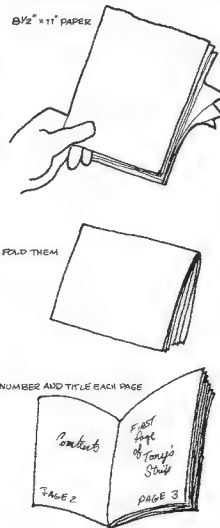
NOW, GO THROUGH YOUR DUMMY AND NUMBER EACH PAGE. IF YOU NUMBERED CORRECTLY, YOU SHOULD HAVE 40 PAGES.

TOO BIG? TAKE PAGES OUT! TOO SMALL? ADD SOME PAGES. YOUR NUMBER OF PAGES (PAGE COUNT) WILL ALWAYS DIVIDE BY FOUR EVENLY.

NOW COMES THE FUN PART.

GO THROUGH THE DUMMY AND WRITE ON EACH PAGE WHAT IS SUPPOSED TO BE THERE. IT IS NOT NECESSARY OR DESIRABLE TO DO FULL ILLUSTRATIONS ON THE DUMMY. SIMPLY WRITE IN PLAIN ENGLISH WHAT FEATURE GOES ON EACH PAGE.

THIS IS A VERY IMPORTANT STEP! IF YOU DON'T DO THIS, YOUR PRINTER WILL! AND HE MIGHT CHARGE YOU EXTRA FOR IT. SINCE WE'RE TRYING TO PUBLISH WITH AS LITTLE EXPENSE AS POSSIBLE, DO THE DUMMY CORRECTLY. IT WILL SAVE A LOT OF HEADACHES AND MONEY. **BE SURE TO SUBMIT THIS DUMMY TO THE PRINTER WITH YOUR FINAL ART!**

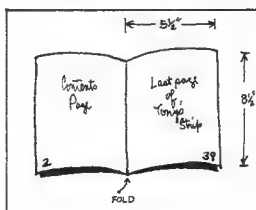


26

STEP II: MECHANICAL PAGE LAYOUT

IF YOU UNDERSTAND AND FOLLOW THIS STEP, YOU CAN SAVE YOURSELF A LOT OF HEADACHES, WORRIES, AND MONEY WHEN YOU TAKE YOUR ART TO THE PRINTER.

TAKE YOUR FIRST SHEET OF PAPER AWAY FROM THE DUMMY SO THAT YOU CAN LAY IT FLAT ON THE KITCHEN TABLE OR YOUR DRAWING TABLE. DO YOU SEE WHAT YOU HAVE? PAGE TWO IS ON THE LEFT AND PAGE THIRTY-NINE IS ON YOUR RIGHT. THIS ARRANGEMENT IS CALLED A **PRINTER SPREAD**. FOR A TWO-PAGE LAYOUT.



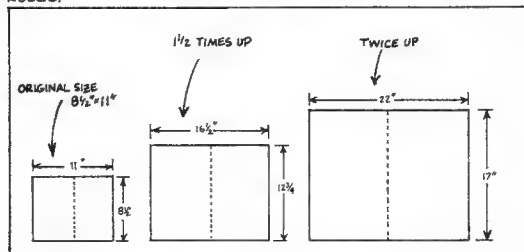
YOUR ART SHOULD BE ARRANGED IN PRINTER SPREADS BEFORE TAKING IT TO THE PRINTER. SOME PRINTERS WILL LOWER YOUR TOTAL REPRO COSTS IF PRINTER SPREADS ARE AVAILABLE. THIS ARRANGEMENT HAS TO BE DONE BY SOMEONE DURING THE PRINTING PROCESS.

BUT, DON'T THINK YOU CAN JUST DRAW ON THESE SPREADS AND THEN GET IT PRINTED.

THERE ARE CERTAIN RULES TO THAT TOO!

STEP III: THE MECHANICAL ART

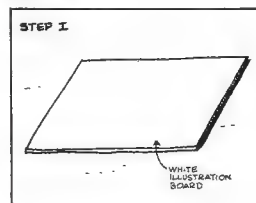
YOU KNOW YOUR PAPER SIZE IS 8 1/2" x 11", RIGHT? SO THAT IS THE SIZE YOU SHOULD MAKE YOUR ART, RIGHT? **NO!** IT IS NOT NECESSARY TO DRAW SAME SIZE. FOR MOST COMIC ARTISTS IT IS STIFLING TO WORK THAT SMALL. YOU CAN DRAW ANY SIZE YOU WISH ONCE YOU'VE SET THE RULES.



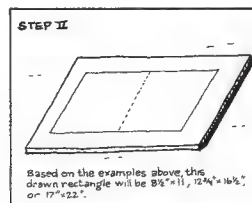
IT DOESN'T TAKE A GREAT MATHEMATICIAN TO FIGURE OUT THAT WHEN YOU ENLARGE YOUR ART, EVERY MEASUREMENT IS MULTIPLIED BY THE SAME NUMBER. FOR EXAMPLE, AT TWICE UP, THE 8 1/2" x 11" PAGE BECOMES 17" x 22". ALL MEASURES WERE MULTIPLIED BY TWO. AT 1 1/2 TIMES UP THE PAGE SIZE BECOMES 12 3/4" x 16 1/2". OKAY?

NOW THAT YOU'VE DECIDED ON A SIZE, NOW COMES SOME HARD WORK: THE CREATION OF THE MECHANICAL ART.

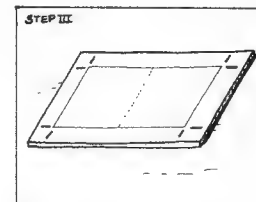
THE MECHANICAL ART IS A PIECE OF DRAWING BOARD THAT HAS CONTAINED ON IT EVERYTHING THAT IS TO BE PRINTED. IT IS ALWAYS MUCH LARGER THAN THE FINAL PRINTED SIZE. THIS IS DONE TO ACCOMMODATE **PRINTER MARKS**.



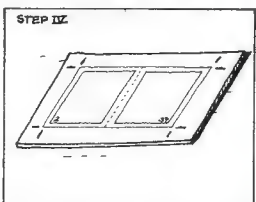
STEP 1: SECURE A LARGE SHEET OF ILLUSTRATION BOARD OR BRISTOL BOARD. THESE ARTIST BOARDS CAN BE PURCHASED AT MOST ART SUPPLY STORES.



STEP 2: DRAW A RECTANGLE THAT REPRESENTS THE ART SIZE OF YOUR PRINTER SPREAD. (NOT FINAL PRINTED SIZE) MAKE SURE YOU DRAW IN THE LINES USING A LIGHT BLUE PENCIL. BE SURE TO SHOW THE FOLD WITH A DOTTED BLUE LINE.



STEP 3: PUT LONG BLACK MARKS AT EACH CORNER OF THE DRAWN RECTANGLE. THESE MARKS, CALLED **CORNER MARKS** SHOW THE PRINTER THE EDGES OF THE ART. THESE MARKS SHOULD NEVER TOUCH THE BLUE RECTANGLE LINE. STOP ABOUT 1/8" AWAY FROM THEM.



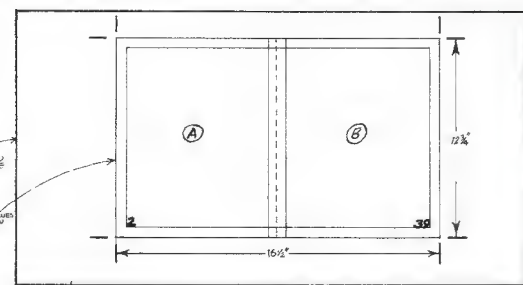
STEP 4: DRAW YOUR MARGINS AROUND THE INSIDE EDGE OF THE BLUE RECTANGLE AND UP THE MIDDLE. THE OUTSIDE EDGE MARGINS ARE CALLED **GRIPPERS**. THE SPACE UP THE CENTER IS CALLED THE **GUTTER**.

NOTHING SHOULD BE PAINTED OR PASTED IN THESE AREAS. **NOW** IS A GOOD TIME TO ADD PAGE NUMBERS.

AS YOU CAN NO DOUBT SEE, YOU WILL NEED TWENTY OF THESE MECHANICAL BOARDS FOR A MAGAZINE OF FORTY PAGES. (EACH MECHANICAL BOARD CONTAINS TWO PAGES.) IT IS BEST YOU GET ALL OF THESE BOARDS OUT OF THE WAY FIRST. IT'S A LONG TEDIOUS PROCESS AND IT HELPS THE PRINTER MORE THAN IT HELPS YOU.

FINISHED MECHANICAL SIZE: 12 3/4" x 16 1/2" (1 1/2 TIMES FINAL PRINTED SIZE)

FOR THOSE OF YOU WHO ARE STILL CONFUSED, I'VE DRAWN A MECHANICAL BOARD BELOW AND THE MEASUREMENTS THAT GO WITH IT.



GRIPPER SPACES = 1/4" EA.
ACTIVE AREA FOR ARTWORK (A) AND (B) = 7 1/2" x 11 3/4". THIS IS THE SIZE YOUR ART SHOULD BE TO FIT INTO THE PAGE.

STEP IV: PAGE LAYOUT AND PASTE-UP

IT IS NOT A VERY GOOD IDEA TO DRAW YOUR MASTERPIECE DIRECTLY ON THE MECHANICAL BOARDS. IN THE 11" x 7 3/4" AREA YOU COULD TAKE A BLACK BALLPOINT PEN AND DRAW ANYTHING AND THE PRINTER WOULD HAVE NO TROUBLE REPRODUCING IT. BUT, IF YOU HAVE TAKEN MY ADVICE AND HAVE ACCOMPLISHED ALL THE MECHANICAL BOARDS FIRST, YOU HAVE A FEW HOURS OF LABOR TIED UP IN THEM. IF YOU DRAW DIRECTLY ON THEM, IT WOULD BE VERY DIFFICULT TO USE THEM AGAIN. (YOU WOULD HAVE TO DO THE SAME RIGAMOROL FOR ISSUE #2.) THE BEST PROCEDURE TO FOLLOW IS TO **PASTE** EVERYTHING ONTO THE MECHANICAL. THIS IS ACCOMPLISHED USING **RUBBER CEMENT**. (YOU CAN BUY THAT STUFF AT ANY DRUGSTORE.) WHEN ISSUE #2 COMES AROUND, THESE PASTE-UP ELEMENTS CAN BE LIFTED OFF WITH THE USE OF RUBBER CEMENT THINNER.

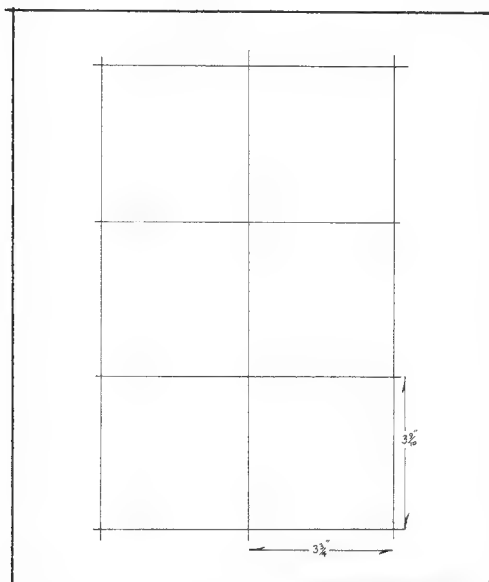
A COMIC PAGE IS USUALLY DONE SEPARATELY OF THE MECHANICAL ART AND THEN PLACED IN ITS PROPER PLACE.

THE COMIC PAGE IS GOVERNED BY A CERTAIN SET OF RULES TOO. AFTER YOU HAVE BECOME FAMILIAR WITH THEM, YOU WILL FIND OUT HOW MUCH FUN IT IS TO BREAK THEM.

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YOU WILL NEED SOME LARGE PAPER ON WHICH TO DO YOUR COMIC. SINCE THE SIZE OF YOUR COMIC MUST BE $7\frac{1}{2}'' \times 11\frac{3}{4}''$, A PIECE OF ORDINARY TYPING BOND WILL NOT BE BIG ENOUGH AS THAT IT MEASURES $8\frac{1}{2}'' \times 11''$. I SUGGEST A BRISTOL BOARD OR LARGE SHEETS OF SMOOTH SURFACE DRAWING PAPER. ONCE YOU HAVE SECURED YOUR PAPER OR BOARD, DRAW IN BLUE THE $7\frac{1}{2}'' \times 11\frac{3}{4}''$ RECTANGLE YOUR COMIC MUST FIT WITHIN.

THERE ARE **GENERALLY** SIX PANELS TO A COMICS PAGE. THIS IS A RULE THAT MOST EXPERIENCED CARTOONISTS LOVE TO BREAK. FOR OUR CONCERNS THOUGH, WE WILL CREATE THE CUSTOMARY SIX-PANEL PAGE. BELOW IS SAMPLE OF THE WAY THE PAGE SHOULD LOOK AT THIS STAGE.



NOW, USING A LIGHT BLUE PENCIL, GO INTO EACH PANEL AND SCRIBBLE TO YOUR HEARTS DELIGHT. BLUE PENCIL LINES DO NOT PRINT WHEN YOU TAKE THE ART TO THE PRINTER. SO, LOOSEN UP! GO TO TOWN! DRAW AS FAST AND FURIOUS AS POSSIBLE. THIS IS WHERE ALL THE CREATIVITY TAKES PLACE. TIGHTEN UP AND YOU MIGHT LOOSE THAT SPARK!

MAKE SURE YOU HAVE INDICATED WHERE THE WORD BALLOONS GO. THEY TAKE UP SPACE IN THE PANEL AND SHOULD BE CONSIDERED IN THE OVER-ALL PANEL COMPOSITION. A GOOD WAY TO FIND OUT HOW MUCH SPACE THIS LETTERING AND BALLOON STUFF WILL TAKE UP IS TO ACTUALLY PUT IT IN USING YOUR MAGIC BLUE PENCIL.

WRONG: WORD BALLOON DRAWN TO CLOSE TO THE DIALOGUE.

I COULD DESTROY YOU IN AN EYEBLINK!

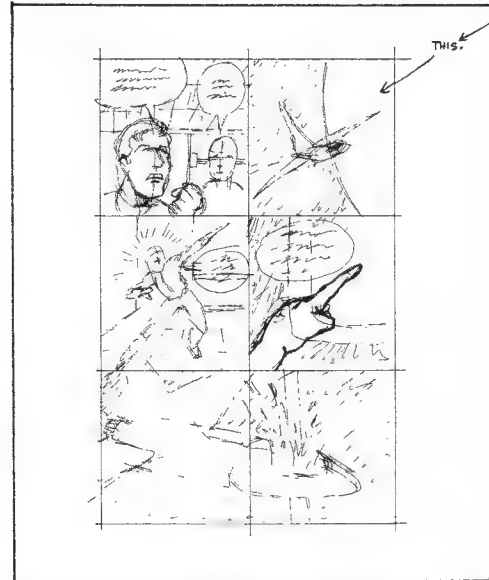
RIGHT:

I COULD DESTROY YOU IN AN EYEBLINK!

* CENTER EVERY LINE OF THE DIALOGUE ON EACH OTHER

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AFTER YOU'VE WORKED ALL THAT CREATIVITY, YOU SHOULD HAVE SOMETHING LIKE



THE BEST THING ABOUT DOING THIS STAGE WITH A BLUE PENCIL IS THAT IT WON'T PRINT. IN ORDER TO DRAW ANYTHING THAT IS TO BE PRINTED, IT MUST BE DRAWN IN BLACK.

THERE ARE AS MANY METHODS TO PUTTING BLACK LINES AS THERE ARE ARTISTS. I HAVE HERE LISTED SOME OF THE MORE POPULAR

1. TECHNICAL PENS
2. WATERCOLOR BRUSHES (POINTED SABLE)
3. FIBRE-TIPPED PENS (MARKERS)
4. SPEEDBALL AND HUNT DRAWING NIBS
5. A VERY BLACK PENCIL

MOST ARTISTS USE A COMBINATION OF WATERCOLOR BRUSHES AND DRAWING NIBS IN WATERPROOF BLACK INDIA INK.

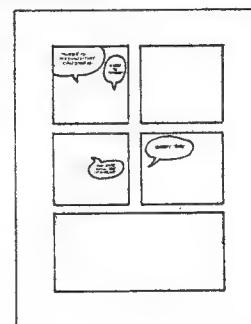
VERY CAREFULLY GO INTO YOUR PAGE AND INK IN YOUR PANEL LINES. THE PANEL LINES ARE THE FRAMING LINES OF EACH PANEL.

BE SURE TO LEAVE SOME WHITE SPACE AROUND EACH PANEL. THIS MAY CUT A BIT OF YOUR PANEL OFF BUT THAT'S OKAY. IT WILL HELP WITH THE OVERALL PANEL DESIGN.

THE DRAWING AT THE RIGHT IS AN EXAMPLE OF HOW THE COMIC PAGE LOOKS AT THIS STAGE.

AS YOU CAN SEE, THE PANEL LINES, WORD BALLOONS, AND LETTERING ARE ACCOMPLISHED IN BLACK FIRST.

IT IS A GOOD IDEA TO GO THROUGH YOUR ENTIRE STORY AND DO THESE THINGS TO EACH PAGE. SOME PEOPLE DO NOT LIKE LETTERING, SO, IN THAT CASE, IT IS A GOOD IDEA TO GET IT ALL OUT OF THE WAY FIRST.



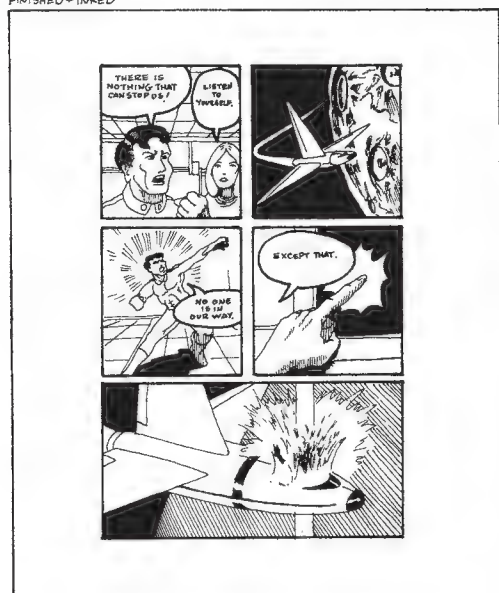
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AFTER THE WORD BALLOONS, LETTERING AND PANEL LINES HAVE BEEN DRAWN IN FOR ALL THE COMICS PAGES... THEN COMES THE INKING PROCESS.

THE INKING PROCESS IS THE STAGE AT WHICH THE CARTOONIST SELECTS WHICH ONE OF ALL THOSE BLUE LINES SHOULD BE RENDERED IN BLACK. SOME CARTOONISTS LIKE TO GO INTO THE PANELS WITH A REGULAR LEAD DRAWING PENCIL AND RE-DRAW THE PANELS USING THE NON-REPRODUCIBLE BLUE LINES AS AN UNDER-DRAWING. THIS PROCESS IS CALLED **TIGHTENING UP THE PENCILS**. IT IS A MATTER OF PERSONAL CHOICE WHICH METHOD IS TO BE USED. THERE ARE SOME PRETTY GOOD EXAMPLES OF CARTOONS OUT THERE USING EITHER WAY.

WHATEVER METHOD YOU USE, NOW IS THE TIME TO USE IT! GRAB YOUR SELECTED LINE-MAKER AND GO TO IT.

FINISHED - INKED



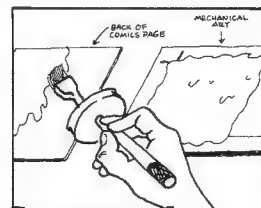
ONE THING THAT SETS OFF AMATEUR CARTOONING FROM PROFESSIONAL CARTOONING IS: THE USE OF BLACK. DON'T BE AFRAID TO USE IT. THE PANEL SHOULD BE BALANCED BETWEEN BLACK + WHITE.

MAKE A MISTAKE WHILE INKING? IT HAPPENS TO EVERY CARTOONIST. I KNOW AND MOST HAVE LIVED THROUGH IT. THE FIRST THING TO REMEMBER IS: NOT TO PANIC. THERE ARE TWO WAYS OF FIXING THE MISTAKE. IF IT IS A SMALL MISTAKE, USE ORDINARY WHITE-OUT (TYPEWRITER) AND PAINT IT OUT WITH WHITE, THEN SIMPLY ADD NEW LINES IN THE WHITE AREA. IF THE ENTIRE PANEL WAS A MISTAKE, RUBBER-CEMENT A PIECE OF PAPER OVER IT AND RE-DO THE ENTIRE PANEL. IT IS A RARE MISTAKE INDEED THAT THE ENTIRE PAGE MUST BE RE-DOED. SAVE AS MUCH AS IS POSSIBLE. YOU'VE DONE TOO MUCH WORK UP TO THIS POINT TO CHUCK IT ALL. GRANTED THE REPAIRS MAY LOOK MESSY TO YOU BUT THE WHITE OUT AND CUT PAPER WILL NOT SHOW WHEN IT IS PRINTED.

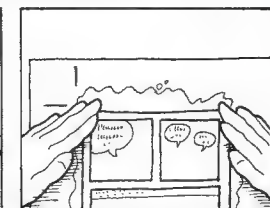
IF EVERYTHING HAS WENT WELL UP TO THIS POINT, YOU HAVE YOUR COMIC AND YOUR MECHANICAL BOARDS. YOU ARE ONLY ONE STEP AWAY FROM GOING TO THE PRINTER WITH YOUR MASTERPIECE.

THAT STEP IS CALLED "PASTE-UP"

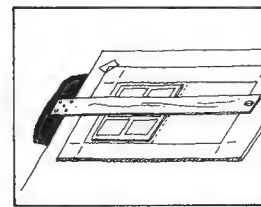
THERE ARE TWO METHODS USED IN THE PASTE-UP PROCESS. THE FIRST METHOD INVOLVES THE USE OF RUBBER CEMENT. THIS STUFF IS A SPECIAL ADHESIVE USED TO HOLD PAPER TO PAPER. SIMPLY BRUSH SOME OF IT ALL OVER THE BACK OF YOUR ART AND THEN BRUSH SOME ON THE FLAT WHERE YOU WANT THE ART TO BE. IF YOU ALLOW BOTH SURFACES TO DRY, THE TWO WILL **INSTANTLY** STICK TOGETHER IF AND WHEN THEY TOUCH. MY METHOD IS TO LET ONE SURFACE DRY WHILE KEEPING THE OTHER WET. IN THIS WAY, THE BONDING IS NOT QUICK AND ALLOWS FOR MOVEMENT IF IT DOES NOT GO DOWN PERFECTLY. AFTER THE ART IS IN PLACE, ANY EXCESS RUBBER CEMENT PEELING OUT FROM UNDER THE ART CAN BE REMOVED BY RUBBING A FINGER OVER IT. ANOTHER METHOD FOR TAKING UP EXCESS RUBBER CEMENT IS TO ROLL SOME DRIED RUBBER CEMENT INTO A BALL AND THEN, USE IT LIKE AN ORDINARY ERASER.



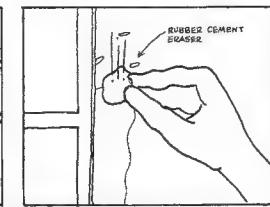
① BRUSH RUBBER CEMENT ON BOTH THE MECHANICAL AND THE BACK OF THE ART.



② PLACE ART ON MECHANICAL BOARD OVER DRIED RUBBER CEMENT



③ CHECK PLACEMENT SO THAT THE ART IS STRAIGHT IN RELATION TO THE CORNER MARKS. (REMEMBER: PAPER EDGES DO NOT PRINT SO PRETEND THEY AREN'T THERE.)



④ REMOVE EXCESS RUBBER CEMENT.

THE SECOND METHOD TO PASTE-UP IS WITH THE USE OF WHITE ARTIST TAPE. USING THIS METHOD, YOU SIMPLY TAPE THE ART ONTO THE MECHANICAL BOARDS USING SMALL TABS OF TAPE. BE CAREFUL THAT NONE OF THE TAPE COVERS ANYTHING BLACK. THE PRINTER CAN'T PRINT WHAT HE CAN'T SEE. BE SURE TO USE WHITE TAPE! FROSTED OR CLEAR TAPE WILL NOT DO THE JOB.

DO THIS PASTE-UP PROCESS THROUGH YOUR ENTIRE BOOK! TYPEWRITTEN COPY CAN ALSO BE PASTED UP. AFTER A FEW FLATS, YOU'LL GET THE HANG OF IT AND IT WILL GO FAST.

AFTER THIS IS COMPLETE, YOU ARE NOW READY TO TAKE YOUR MASTERPIECE TO THE PRINTER.

PAGE LAYOUT AND PASTE-UP ARE THE GUTS OF PRODUCING ART FOR PUBLICATION. STUDY THIS SECTION CAREFULLY UNTIL YOU ARE SURE YOU UNDERSTAND IT.

STEP V: HOW MUCH WILL IT COST TO PRINT IT?

AFTER YOU'RE THROUGH THE PAGE LAYOUT AND PASTE-UP STAGE, YOU SHOULD HAVE TWENTY "CAMERA READY" FLATS READY TO GO TO THE PRINTER.

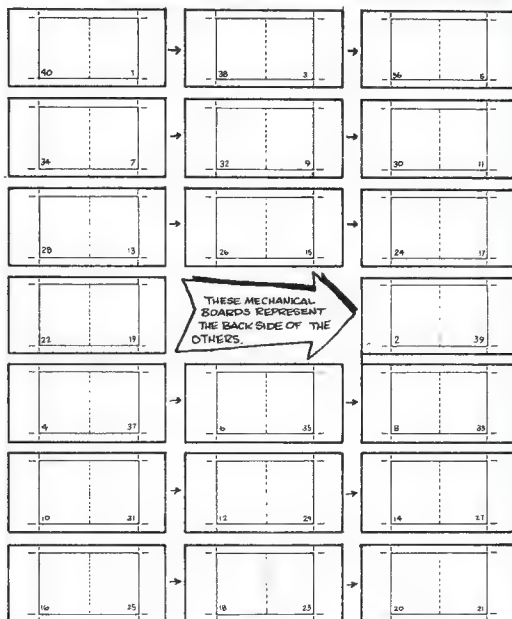
BEFORE YOU TAKE YOUR PRIDE-AND-JOY TO THE PRINTER, THERE IS SOME INFORMATION YOU WILL NEED TO GIVE HIM. WORK THIS OUT BEFORE YOU GO.

HOW BIG IS THE FINAL PAGE SIZE? $8\frac{1}{2}'' \times 5\frac{1}{2}''$ (RIGHT?)

HOW MANY COPIES OF THE FINISHED BOOK? LET'S SAY... 400... OKAY?

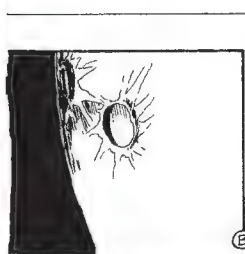
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IN ORDER TO DO THE PASTE-UP, THE MECHANICAL BOARDS MUST BE COMPLETE. THE DIAGRAM BELOW SHOWS THE MECHANICAL BOARDS FOR A FORTY-PAGE COMIC BOOK. IF A SMALLER BOOK IS WHAT YOU WANT... THEN, OF COURSE THERE WILL BE FEWER BOARDS. REMEMBER... EACH BOARD REPRESENTS A SPREAD FROM YOUR DUMMY! THE NUMBERS SHOULD BE ON THE BOARDS.



CONSULT THE DUMMY MADE IN THE FIRST STEP. WHICH PAGE OF THE MAGAZINE DOES YOUR STORY USE AS ITS FIRST PAGE? LOCATE THAT MECHANICAL BOARD WHICH REPRESENTS THAT PAGE.

PASTE-UP YOUR COMIC STRIP
BE CAREFUL TO PASTE YOUR COMIC PAGE WELL AWAY FROM THE PAPER EDGE OF...



IS SOMETIMES CALLED "GRIPPER" AND ITS PURPOSE IS TO ALLOW A PLACE WHERE THE PRESS MAY GRAB THE PAPER AND PULL IT THROUGH THE ROLLERS.

...YOUR MAGAZINE AS REPRESENTED BY THE CORNER MARKS PLACED ON THE MECHANICAL BOARDS.

- (A) OUTSIDE EDGE OF PRINTED PAPER
- (B) GRIPPER AND EDGE OF COMIC PANELS
- (C) EDGE OF PAPER COMIC WAS DRAWN UPON.

NOTICE THAT THERE IS QUITE A BIT OF MARGIN LEFT BETWEEN THE PAPER EDGE AND THE EDGE OF THE ART. THIS

THE COST OF PRINTING VARIES FROM CITY TO CITY BUT I'VE WORKED UP THE CHART, BELOW, TO HELP YOU FIGURE OUT HOW MANY BOOKS YOU WANT, OR, CAN AFFORD, BASED ON A PER ISSUE PRICE TO YOU.

NUMBER OF COPIES WANTED	COST PER COPY TO PRINT @ FORTY PAGES
10	7.90
50	1.98
100	1.05
200	.77
300	.68
400	.61
500	.55
600	.51
700	.48
800	.46
900	.45
1000	.43

TO USE THIS CHART:

FIND THE NUMBER OF COPIES OF YOUR BOOK YOU WANT IN THE FIRST COLUMN. GO OVER TO THE NEXT COLUMN AND MULTIPLY THE TWO NUMBERS TOGETHER.

FOR EXAMPLE:

400 COPIES WILL COST YOU \$ 244.00 TO PRINT. (NO. OF COPIES X COST PER COPY)

THESE ARE BALLPARK FIGURES BUT THEY SHOULD GIVE YOU AN IDEA OF THE DECREASING COST PER COPY AS THE NUMBER OF COPIES INCREASE.

PART VII: SELECTING A PRINTER

SELECTING A PRINTER CAN BE A VERY HEART-BREAKING EXPERIENCE IF NOT DONE CAREFULLY AND LOGICALLY. I CAN'T THINK OF ANYTHING WORSE THAN TO PUT HOURS AND MONEY INTO MAGAZINE MECHANICALS AND FIND THE PRINTER SCREWED UP EVERYTHING! SO, GO ABOUT FINDING A PRINTER WITH THE SAME COMMITMENT YOU PUT INTO YOUR MAGAZINE.

THE MOST IMPORTANT WORD TO REMEMBER WHEN SEARCHING FOR A PRINTER IS COMMITMENT. FIND A PRINTER WHO IS COMMITTED TO GOOD WORK. SOMETIMES THAT IS NOT EASY TO DO. THE BEST WAY TO FIND JUST SUCH A PRINTER IS TO TAKE ALL YOUR MECHANICAL BOARDS AND YOUR DUMMY WITH YOU DURING THE SEARCH. BE PREPARED TO ANSWER ALL THE PRODUCTION QUESTIONS HE MAY ASK. (READ THIS ENTIRE BOOKLET BEFORE GOING TO THE PRINTER.) LISTEN TO HIM! IF HE IS NOT AS EXCITED AS YOU ARE ABOUT YOUR PROJECT, TAKE HIS ESTIMATE AND RUN! SOME PRINTERS ARE ONLY INTERESTED IN GETTING YOUR MONEY WHILE OTHERS ARE INTERESTED IN DOING A GOOD JOB. YOU WANT THE LATTER!

IF YOU LIVE IN A TOWN OF ANY SIZE, THERE SHOULD BE QUITE A FEW PRINTERS AROUND. SIMPLY LOOK IN THE PHONE BOOK.

PAPER PLATES VERSUS METAL PLATES

IN ORDER TO PRINT YOUR MAGAZINE, PRINTING PLATES MUST BE MADE. THESE ARE THE MASTERS TAKEN FROM YOUR ART AND USED TO MAKE MULTIPLE COPIES. YEARS AGO YOU DIDN'T HAVE MUCH CHOICE EXCEPT METAL PLATES AND (BOY!) THEY WERE EXPENSIVE! NOW, THOUGH, CHEAPER, PAPER PLATES ARE AVAILABLE. A PRINTER WHO USES THESE PAPER PLATES IS ANY PRINTER WHO ADVERTISES "QUICK PRINTING."

ONE THING TO REMEMBER, THOUGH, IF YOUR PRINT RUN IS TO BE OVER ONE THOUSAND COPIES, METAL PLATES CAN BE CHEAPER BECAUSE PAPER PLATES RUN DOWN VERY FAST AND YOU MAY HAVE TO BUY MORE THAN ONE SET.

WHEN YOU'VE FOUND A PRINTER YOU CAN TRUST, GIVE HIM ALL YOUR MECHANICAL BOARDS AND YOUR DUMMY.

NOW, IT'S NAILBITING TIME!

STEP VII: STAPLING COLLATING AND TRIMMING

WHAT IN THE HECK ARE THESE WORDS? THESE WORDS CAN COST MONEY OR SAVE YOU MONEY. THESE WORDS REPRESENT THREE THINGS A PRINTER DOES TO MAKE THE FINAL PRODUCT LOOK LIKE A MAGAZINE.

STAPLING - THIS IS WHERE THE PRINTER PUTS TWO OR THREE STAPLES IN THE FOLD AND HOLDS ALL TEN SEPARATE 8 1/2" X 11" PIECES OF PAPER TOGETHER.

COLLATING - PUTTING THE SEPARATE PRINTED SPREADS TOGETHER IN THE ORDER THEY SHOULD BE.

TRIMMING - BECAUSE OF THE THICKNESS OF PAPER AND THE FOLD, SOME PAPER EDGES WILL SHOW FROM UNDER THE COVER. THESE CAN BE TRIMMED OFF BY THE PRINTER. (HE HAS A MASSIVE PAPER CUTTER FOR PRECISELY THAT REASON.) THIS EXTRA PAPER WILL SHOW ITSELF ONLY AFTER THE MAGAZINE HAS BEEN COLLATED AND FOLDED.

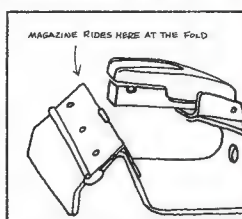
HOW CAN YOU SAVE MONEY ON THESE NECESSARY STEPS? I'LL TELL YOU WHAT MY FRIENDS AND I DID ON OUR FIRST AMATEUR PUBLICATION. WE HAD A SMALL PARTY! THAT'S RIGHT! A PARTY. WE SAT ON THE LIVING ROOM FLOOR AND DRANK WINE, LISTENED TO ROCK N' ROLL RECORDS, AND COLLATED THE WHOLE BOOK. HOW WAS THIS DONE? WE SENT THE SEPARATE PILES OF PRINTED SPREADS IN FRONT OF US. CONSULT FIGURE BELOW:



BY TAKING A SHEET FROM PILE "A" AND PLACING IT BEHIND A SHEET FROM PILE "B" WE BEGAN COLLATING! WE MADE SURE EACH SPREAD WAS PLACED ON TOP OF THE ONE BEFORE. OF COURSE, LATER ON, AS THE WINE TOOK ITS EVENTUAL TOLL, WE HAD TO BE EXTRA CAREFUL BUT IT WAS BETTER THAN THE PARLOR GAMES MOST PEOPLE PLAY AT PARTIES!

TWO PEOPLE FOLDED ALL THE SHEETS AFTER COLLATING AND HANDED THEM TO THE PERSON WHO STAPLED THEM TOGETHER. I WANT TO NOTE HERE THAT USING THIS METHOD OF PUTTING THE MAGAZINE TOGETHER, YOU HAVE TWO OPTIONS WHEN IT COMES TO FOLDING. YOU CAN FOLD ALL TEN SHEETS OF PAPER AT ONE TIME AND THIS WILL GIVE YOU A VERY SOFT, OR, YOU CAN FOLD EACH SHEET AS IT IS COLLATED AND THE FOLD WILL BE MUCH SHARPER AND HARDER. OF COURSE, THE PRINTER WILL DO ALL OF THIS FOR YOU BUT IT WILL COST YOU EXTRA. (I ALWAYS ENJOYED THE PARTY.)

THE STAPLER YOU WILL USE TO PUT TOGETHER YOUR MAGAZINE IS A SPECIAL CONTRAPTION. IT IS CALLED A "SADDLE STAPLER". IF YOU DON'T HAVE ONE, YOU CAN BUY ONE AT ANY OFFICE SUPPLY STORE FOR ABOUT THE SAME PRICE THE PRINTER WOULD CHARGE TO STAPLE 800 MAGAZINES. SO, IF YOU'RE PLANNING TO PUT OUT MORE THAN ONE ISSUE, IT MIGHT BE WORTH WHILE TO BUY ONE. WITH THIS LITTLE MACHINE, THE BOOK RIDES IN THE SADDLE AT THE FOLD AND YOU SIMPLY PUSH THE STAPLER DOWN.



BY DOING THE COLLATING, STAPLING, AND FOLDING YOURSELF, YOU WILL SAVE YOURSELF SOME PUBLISHING COSTS. BUT, YOU CAN'T ASK IT YOURSELF, TO DO THIS WOULD REQUIRE AT LEAST A THOUSAND DOLLARS! HOPEFULLY BY THIS TIME YOU'VE BUILT UP A RAPPORT WITH YOUR PRINTER. TAKE THE FINISHED BOOKS TO HIM AND ASK HIM TO TRIM THEM FOR YOU. IT NEVER HURTS TO ASK.

STEP VIII: SELLING YOUR COMIC BOOK

CONGRATULATIONS! YOU NOW HAVE 400 COPIES OF YOUR FIRST COMIC BOOK. NOW WHAT? BY THIS TIME YOU HAVE PROBABLY INVESTED ABOUT \$300.00 IN IT. IS THAT MONEY (NOT TO MENTION YOUR LABOR) WASTED? IT ISN'T WASTED IF YOU CAN SELL YOUR BOOK.

BEFORE YOU BEGIN SELLING YOUR BOOK, YOU MUST FIRST DETERMINE HOW MUCH YOU WANT TO SELL IT FOR. THAT IS A DIFFICULT QUESTION TO ANSWER. THERE ARE SO MANY FACTORS. FIRST OF ALL LET'S LOOK AT SOME FIGURES.

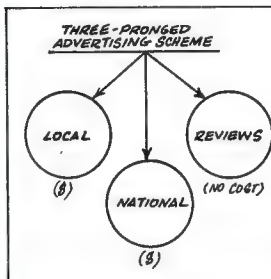
LET'S SAY IT COST YOU \$300.00 TO PRINT 400 ISSUES. DIVIDING \$300.00 BY 400 SHOULD GIVE YOU A PER COPY PRICE OF 75¢. THAT'S NOT A BAD PRICE! DO YOU WANT TO MAKE A PROFIT? IF SO, TACK ON YOUR PROFIT TO THAT PRICE. LET'S SAY YOU'D LIKE TO MAKE 25¢ PROFIT OFF OF EACH ISSUE SOLD. SO, YOU NOW HAVE A PRICE OF \$1.00 PER COPY. (THE PRICE IS GETTING HIGHER) NOW, LET'S STOP HERE AND LOOK AT A FEW OF THE COSTS YOU MUST TAKE INTO CONSIDERATION BEFORE TACKING A FINAL PRICE ONTO YOUR BOOK.

ADVERTISING:

IF YOU WANT TO SELL YOUR MAGAZINE TO ANYBODY BESIDES YOUR CLOSE FRIENDS, (CHANCES ARE THEY HELPED PUT THE MAGAZINE TOGETHER AND DESERVE A FREE COPY ANYWAY) YOU'RE GOING TO HAVE TO ADVERTISE! THERE ARE THREE MAJOR TYPES OF ADVERTISING YOU'LL WANT TO CONSIDER: LOCAL, NATIONAL AND REVIEWS.

LOCAL ADVERTISING IS THE EASIEST AND CHEAPEST! CALL YOUR LOCAL NEWSPAPER AND TELL THEM WHAT YOU'VE DONE. BEING PUBLISHED PEOPLE THEMSELVES, THEY WILL UNDERSTAND THE HARD WORK YOU PUT INTO YOUR BOOK AND WILL UNDOUBTEDLY WANT TO DO A STORY ABOUT YOU! THERE MAY BE PICTURES OF YOU AND YOUR BOOK! THAT KIND OF ADVERTISING WOULD COST MEGA-BUCKS IF YOU HAD TO PAY FOR IT. BUT, NOW YOU'RE NEWS! HEADLINES DON'T COST ANYTHING. JUST MAKE SURE THE REPORTER KNOWS YOUR ADDRESS AND PHONE NUMBER SO THAT ANYONE INTERESTED IN YOUR STORY CAN BUY ONE OF YOUR BOOKS.

ANOTHER FORM OF LOCAL ADVERTISING WITHIN YOUR BUDGET COULD BE CLASSIFIED ADS. THESE SMALL ADVERTISING MESSAGES ARE CALLED CLASSIFIED ADS BECAUSE THEY ARE USUALLY GROUPED TOGETHER UNDER ONE HEADING OR CLASSIFICATIONS. A TELEPHONE CALL TO YOUR LOCAL NEWSPAPER SHOULD TAKE CARE OF EVERYTHING. THEY WILL BILL YOU. NOTE: IT MIGHT BE A GOOD IDEA TO TAKE ADVANTAGE OF THE SPECIAL NATURE OF CLASSIFIED ADS BY PLACING YOUR AD UNDER A HEADING THAT PEOPLE MOST APT TO BUY YOUR MAGAZINE WOULD READ. MOST NEWSPAPER CLASSIFIED SECTIONS HAVE A COLUMN RESERVED FOR PERIODICALS AND MAGAZINES.



A THREE PRONGED ADVERTISING EFFORT WILL GIVE YOUR COMIC THE BEST CHANCE AT SURVIVAL (AND... PROFITABILITY).

THESE THREE MAGAZINES ARE NOT ALL THE POSSIBLE AVENUES FOR NATIONAL ADVERTISING BUT, THEY'RE THE MOST PROMINENT

REMEMBER, THESE MAGAZINES HAVE PUBLISHING DATES TOO! SO, WRITE TO THEM FIRST AND FIND OUT THEIR AD PRICES AND THE DEADLINE DATES.

MY SUGGESTION IS TO PLACE A SMALL AD IN EACH OF THE MENTIONED PUBLICATIONS TO TEST EACH OF THEM. THEN, FOLLOW UP IN THE MAGAZINE WHICH SELLS THE MOST OF YOUR MAGAZINE WITH A LARGER ONE-TIME ADVERTISEMENT.

HOW CAN YOU TELL WHICH MAGAZINE SELLS BEST? THAT'S REAL EASY. BESIDE YOUR RETURN ADDRESS IN EACH OF THE MAGAZINES' ADS, SEND YOUR STREET ADDRESS WITH A DEPARTMENT NUMBER. FOR EXAMPLE:

FRAZZLED TEETH COMICS
415 LABOR AVE. DEPT. B
ANYWHERE, TEXAS

FRAZZLED TEETH COMICS
415 LABOR AVE. DEPT. S
ANYWHERE, TEXAS

BUYER'S GUIDE AD

SMALL PRESS COMICS EXPLOSION AD

THE ORDERS FOR YOUR COMIC WILL STILL GET TO YOU BUT NOW YOU'LL BE ABLE TO FIGURE OUT WHERE YOU SOLD BEST. DON'T FORGET TO FOLLOW UP WITH YOUR LAST AD IN THE BEST MARKET.

REVIEWS CAN BE IMPORTANT TOO! THE MAGAZINES YOU ADVERTISE IN MAY ALSO REVIEW NEW MAGAZINES. FIRST OF ALL, THERE IS NO SUCH THING AS A BAD REVIEW. HOW MANY MOVIES HAVE YOU SEEN THAT WERE PANNED BY THE CRITICS? (STAR WARS IS A GOOD EXAMPLE!) SO, SEND A COPY OF YOUR MAGAZINE TO REVIEWERS EVEN IF YOU DON'T ADVERTISE IN THEM. YOU MAY SELL A FEW ISSUES

SO... LET'S GET BACK TO COSTS...

IT COST \$300.00 TO PRINT YOUR MAGAZINE, RIGHT?

HOW MUCH MONEY CAN YOU SPARE FOR ADVERTISING?

LET'S SUPPOSE YOU SPENT \$100.00 ON ADVERTISING. THAT BRINGS YOUR TOTAL COST TO \$400.00 FOR 400 ISSUES. MY MEAGER MATHEMATICAL ABILITY GIVES ME A COST PER ISSUE OF \$1.00. CORRECT? WHAT ABOUT PROFIT? OOPS... NOW IT'S \$1.25 PER COPY. THAT IS THE COVER PRICE.

WHY IS COVER PRICE UNDERLINED? BECAUSE IF YOU SOLD THE BOOK ON THE STANDS, THE COVER PRICE IS WHAT IT WOULD SELL FOR. BUT, IF YOU FOLLOWED MY ADVICE WITH THE ADVERTISING, YOU'RE GOING TO GET SOME ORDERS THROUGH THE MAIL. WHO PAYS THE POSTAGE WHEN YOU SEND AN ISSUE OUT? THE CUSTOMER DOES. SO, HIS COST FOR BUYING YOUR ISSUE WILL RAISE BY THE AMOUNT OF THE POSTAGE. FOR EXAMPLE, A \$1.25 MAGAZINE WITH 50¢ POSTAGE WILL NOW COST \$1.75. YOU CAN ATTACK THIS PROBLEM IN TWO WAYS: 1. YOU CAN ADVERTISE THE COMIC AT COVER PRICE AND ADD THE POSTAGE ELSEWHERE IN THE AD, OR, YOU CAN ADVERTISE THE ISSUE FOR THE FULL \$1.75, AND NEVER MENTION POSTAGE OTHER THAN THAT IT'S BEEN INCLUDED. IT'S ENTIRELY UP TO YOU AND HOW BADLY YOU WANT TO SELL. I KNOW SOME PUBLISHERS WHO DON'T ADD PROFIT TO EACH ISSUE AND JUST BREAK EVEN!

SOME FINAL WORDS

IF YOU'VE DONE ALL THIS AND FEEL PRETTY GOOD ABOUT IT, CONGRATULATIONS!

NOW YOU'RE A BONA FIDE PUBLISHER! I HOPE YOU GET LOTS OF LETTERS FROM YOUR READERS AND YOU SELL Gobs OF YOUR BOOK.

I STARTED THIS BOOK IN ORDER TO TELL EVERYONE HOW EASY IT IS TO PUBLISH AND PRODUCE YOUR OWN BOOK. BUT, IT SEEMED, THE MORE I WROTE, THE MORE COMPLICATED IT BECAME. THERE'S NO DOUBT ABOUT IT BEING HARD WORK BUT BELIEVE ME, IT PAYS OFF! AFTER I PUT OUT MY FIRST AMATEUR PUBLICATION IN 1975, I WENT STRAIGHT INTO PROFESSIONAL MAGAZINES. IN OTHER WORDS, SOMEONE PAID ME TO PUT MAGAZINES TOGETHER. THIS MAY NOT BE YOUR GOAL IF YOU CHOOSE TO PUBLISH YOUR OWN MAGAZINE, BUT, YOU WILL LEARN MORE ABOUT COMMERCIAL ART, PRINTING, AND ADVERTISING BY PUBLISHING ONE MAGAZINE THAN A WHOLE YEAR OF COLLEGE COULD TEACH. (PROVIDED, OF COURSE, YOU COULD FIND A COLLEGE THAT COULD TEACH IT.)

LAST OF ALL, BE CONSISTENT! THE SECRET (IF THERE IS ONE) TO SUCCESSFUL PUBLISHING IS TO BE CONSISTENT. IF YOUR SECOND ISSUE IS DUE TO BE OUT BY JULY 15, GET IT OUT BY JULY 15! IF YOU AREN'T SURE ABOUT PUTTING OUT ANOTHER ONE, LEAVE IT AT THAT. THERE IS ONLY ONE MONA LISA.

ESSENTIALLY, THE PROCESS EXPLAINED IN THE PREVIOUS PAGES CAN BE BROKEN DOWN INTO THREE BASIC STEPS. THEY ARE:

1. CARTOONING
2. PRODUCTION ART
3. ADVERTISING ART

IF YOU TAKE THE ENTIRE PROCESS SERIOUSLY, YOU WILL UNDOUBTEDLY WISH TO LEARN MORE ABOUT IT. TO THIS END, I RECOMMEND THE FOLLOWING BOOKS:

CARTOONING & DRAWING

MANUAL OF RENDERING WITH PEN AND INK BY ROBERT W. GILL
D. VAN NOSTRAND COMPANY, NEW YORK, 1973

CARTOONISTS AND GAG WRITERS' HANDBOOK BY JACK MARKOW
WRITERS DIGEST, CINCINNATI, 1967

THE SECRETS OF PROFESSIONAL CARTOONING BY KEN MUSE
PRENTICE HALL, INC., ENGLEWOOD CLIFFS, NEW JERSEY, 1981

HOW TO DRAW COMICS THE MARVEL WAY BY STAN LEE AND JOHN BUSCEMA
SIMON AND SCHUSTER, NEW YORK, 1978

CARTOONING THE HEAD AND FIGURE BY JACK HAMM
GROSSET & DUNLAP, NEW YORK, 1967 (FIRST PRINTING)

PRODUCTION ART

THE MAGAZINE BY LEONARD MOSEL
PRENTICE HALL, INC., ENGLEWOOD CLIFFS, NEW JERSEY, 1979

GRAPHICS HANDBOOK BY HOWARD MUNICE
NORTH LIGHT PUBLISHING, CINCINNATI, 1982

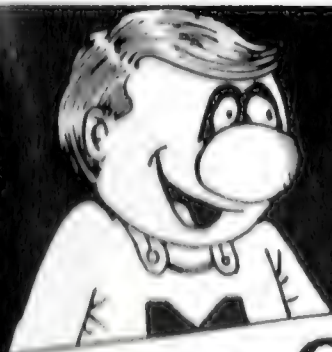
PRODUCTION FOR THE GRAPHIC DESIGNER BY JAMES CRAIG-WATSON
GUPPILL PUBLICATIONS, NEW YORK, 1974

ADVERTISING ART

ADVERTISING LAYOUT TECHNIQUES BY HARRY BORGMAN
WATSON-GUPPILL PUBLICATIONS, NEW YORK, 1983

ADS: DESIGN AND MAKE YOUR OWN BY ABRAHAM SWITHIN
VAN NOSTRAND REINHOLD COMPANY, NEW YORK, 1981





ANYONE CAN WRITE, DRAW, INK, LETTER, PUBLISH AND DISTRIBUTE THEIR OWN HOME-MADE COMICS!! IT'S EASY!! DETAILS INSIDE THIS ISSUE!!

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Small Press Comics EXPLOSION

NO.6
JULY 1986

C&T
GRAPHICS

Cornerstone of the Self Publishing Revolution



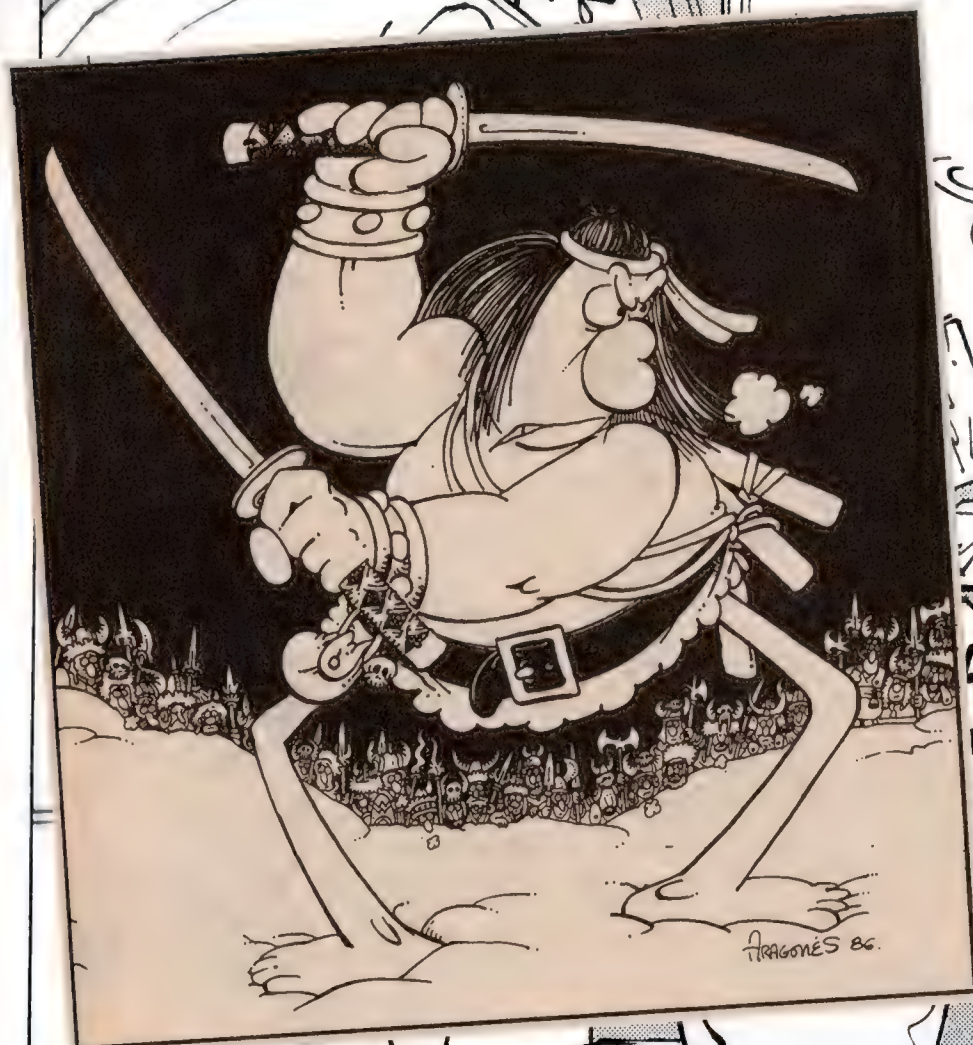
FRED, THE POSTMAN
JUST :PUFF PUFF: DROPPED
OFF ANOTHER BATCH OF
:PUFF: SMALL PRESS
COMICS!! WHERE THE
HECK DO ALL THESE
COMICS COME
FROM?

BLAH! HA! HA!!

FROM INDIVIDUALS.
BETTY! PEOPLE WHO USED
TO JUST READ COMICS ARE
NOW MAKING THEIR OWN!!
AND THEY'RE

BLAH HA! HA!!

THEY'RE
GREAT!!



Small Press Explosion:

Beginning with Issue #6, due to ship June 30, 1986, the *Small Press Comics Explosion*, a "one-stop shopping guide to all the hundreds of small press publications being produced today," will be available to direct market specialty shops. Timothy Corrigan of C&T Graphics can be contacted for more information at 45 Wilcox St., Rochester, NY 14607 or at (716) 442-2648.

IN THIS
ISSUE!!
NEWS FROM PUBLISHERS
ACROSS AMERICA!!
REVIEWS OF DOZENS OF
NEW SMALL PRESS COMICS!
A SPECIAL SPCE SPOTLIGHT
ON JANE OLIVER!!
"HOW TO MAKE YOUR OWN
COMICS" BY: MATT FEARELL!!
PLUS: LETTERS, ADS,
STRIPS AND MUCH,
MORE!!

"Whatever happened to the American dream?
You're looking at it." THE COMEDIAN (1977)



ALAN MOORE'S

MAXWELL

The Magic Cat

VOLUME I

**ACME
PRESS**

\$4.95 - U.S.

\$6.95 - CAN.

written and
drawn
by
Alan Moore



NEXT ISSUE:

W

"All the stuff you'd expect to find in a super-hero book has been ruthlessly excised."

A

"Superheroes infringe on civil liberties; nobody trusts them."

T

"Rorschach is like Batman without the excuses."

C

"Ozymandias is the Bob Geldof of the super-hero set."

H

"Everything in the book means something..."

M

"...although not everything means very much."

VE

"I don't think THE WATCHMEN looks like any other hero comic you've ever seen."

NI

Behind the scenes of the most eagerly awaited comic of '86!

V FOR VENDETTA

Written by ALAN MOORE; illustrated by DAVID LLOYD and (occasionally) TONY WEARE; edited by KAREN BERGER

limited series; full-color; undetermined price and format; direct-sales distribution; published by DC COMICS INC.

"Am I allowed to have a major work as a comic writer?" said Alan Moore, "if so, this would be it." Described by Moore prior to *Watchmen* as the dramatic work he's most consistently pleased with, *V for Vendetta* occurs in Great Britain at the close of the century. The UK remained relatively unscathed by the direct effects of global atomic warfare, but was plunged into anarchy by the secondary effects. The saviors that emerged from the turbulence were the united factions of the political right wing who've established a police state by the early 1990s. Only one man is seen to stand against the repression, a former government concentration camp inmate who now wages his personal war from behind a theatrical mask. That's only the starting point. As V's attacks on the system escalate his methods and motivation are increasingly open to question.

The series was conceived as three books, about one and a half of which have already seen print in the black and white *Warrior* magazine. The saga will be completed here in full color, a fact that has surprised many who've marveled at David Lloyd's chiaroscuro artwork, carefully rendered without using the outlines so familiar to strip representation of characters. Lloyd will be handling the coloring personally and claims there will be no problems in the translation from black and white.

WATCHMEN #9

The Silk Spectre tries to convince Dr. Manhattan to come home—and discovers her origin in the process.

Story..... Alan Moore
Art/Cover..... Dave Gibbons
[\$1.50 color comic on white paper; ships 1/13]

CHARLTON COMICS

ANIME ILLUSTRATED #1

Dave Johnson's "Max Velocity" and Chris Pridgen's "Blue," as well as "BlackDrake" by Nik O'Neill; material inspired by the Japanese cartoon style.

Cover..... Dave Johnson
[\$1.25 black-and-white comic; ships in Jan.]

RETURN OF THE VENGEANCE SQUAD #1

Candy Orr discovers that her parents have been murdered and calls back together the Vengeance Squad.

Story..... T.C. Ford
Art..... Connor & Montana
Cover..... Connor & Sienkiewicz
"Urban Vigilante"

Story..... Chris Pridgen
Art..... Pridgen & Todd
Plus "Killer Clown"

A clown's wife and daughter are killed by mobsters.
[\$1.25 black-and-white comic; ships in Jan.]

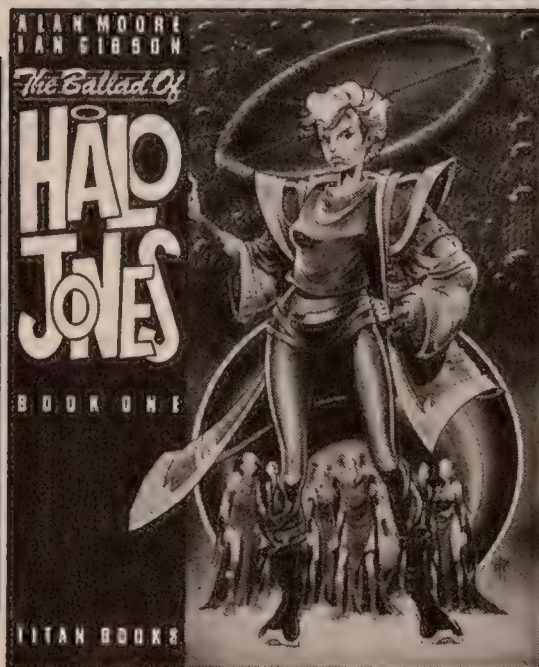
The writing avoids convention, with the story being told completely by dialogue and art, ignoring captions and thought balloons, and making the reader work to interpret the motivations and actions of the cast.

V for Vendetta will appear toward the end of the year. —FP—

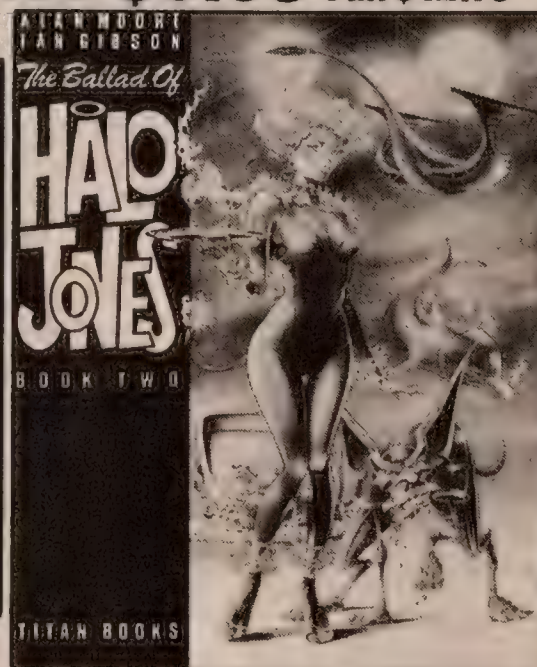
TITAN BOOKS

ALAN MOORE'S EAGLE AWARD WINNING SERIES

Available Now: Price \$8.95 Can \$12.75



Halo Jones, accompanied by her close friend, the outspoken and short tempered Rodice, and a robot dog Toby, plans the most dangerous of all activities... a shopping expedition!

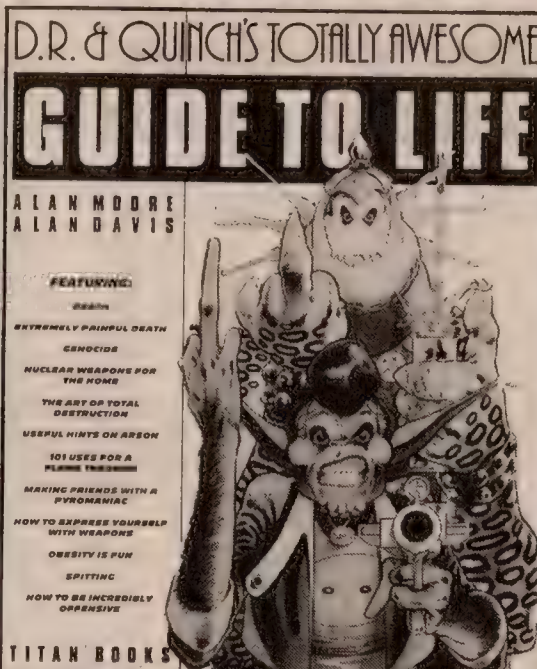


Halo Jones with only Toby for company, has taken work as a hostess aboard the luxury liner, 'Clara Pandey'. But from the moment they hit deep space her life is in great danger...

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Halo Jones enlists and ends up as a high gravity warrior on Warzone One — the most battle blasted world in the galaxy.



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OF THE INFINITE -
WHERE ETERNITY
MEETS FOREVER...

42ND ST.

TIME²

ONE WAY

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Reuben Flagg on a tour of **Time²**
in the First
American Flagg! Special.



Chaykin



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FIRST
COMICS
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Sim to release
new projects,
including
Bissette/Totleben
horror title

Behind Taboo: "Taboo is the key to horror fiction, why the horror genre is what it is," said Bissette, explaining the idea behind the book. "We're looking to bust the EC format in horror comics," he continued. "I'm not putting down Gaines—his and other EC artists' stuff was great for 1954. But now it's 1986 and people are still regurgitating it."

Taboo's tentative format is a square-bound trade paperback with 104 pages in black and white. "It will be released as frequently as we have material for 104 pages," said Bissette. "We anticipate two to three times a year." He said that it was possible that the first issue will debut before the end of the year. Price and method of distribution for Taboo have yet to be decided.

The line-up for the first issue includes work by Keith Giffen, Charles Vess, Mike Baron, Chester Brown, Eddie Campbell, Cam Kennedy, Dave Sim, and Totleben and Bissette.

"The book came out of Dave Sim saying he admired John's and my work and that he'd publish whatever we wanted to do. It's a dream goal for us. We've been talking about doing it [Taboo] for two to two-and-a-half years," said Bissette. "We're trying to do the comic equivalent of *Dangerous Visions*, something that defines the genre. We're not looking for typical horror. We're looking for disturbing stories."

—KF—

Blind aggression in *Reid Fleming, World's Toughest Milkman* by David Boswell.



**Maus receives
wave of publicity;
first printing
sells out**

The first and second print runs of *Maus: A Survivor's Tale* (combined total: 35,000 copies) sold out within two months after the book went on sale September 15, according to *Maus* author Art Spiegelman. The trade paperback is currently back at press for a third printing of 10,000 copies, for a complete print run of 45,000 copies by the end of November.

Maus, which is published by Pantheon Books, retails for \$8.95 and collects the first half (comprising six chapters) of Spiegelman's comics novel, which is being serialized in *RAW* magazine. (The seventh chapter appeared in *RAW* 8, shortly after the Pantheon volume was released.)

According to Pantheon publicity manager Michael Barston, *Maus* has received national media attention in *Rolling Stone*, *Time*, *Newsweek*, *People*, *USA Today*, as well as major local coverage in the *Washington Post*, the *San Francisco Chronicle*, the *New York Daily News*, the *Boston Globe*, and the *L.A. Herald Examiner*. *Maus* was also listed on the *Village Voice's* best-seller list.

CRACK IS THE DISEASE, THEY ARE THE CURE!

The dealers in death must be stopped

No one knows what to do

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CRACK BUSTERS



CRACKBUSTERS

COLOR COVER

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DARK KNIGHT HITS BULL'S EYE: FRANK MILLER's first major project as writer/artist since *Ronin*, *Dark Knight*, has proven to be his most successful to date. With major coverage in *Rolling Stone* and through the AP wire service, and an upcoming story in *Spin* magazine, the title has gathered the most press attention of a comics project in years. As a result, the first volume of the series, *The Dark Knight Returns*, has already gone back to press twice, for a combined press run almost doubling the (large) initial orders.



BRUCE TIMM

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No.1

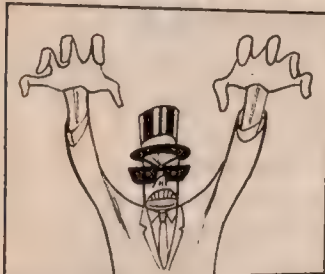
LLOYD LLEWELLYN

Featuring:

ALIENS...



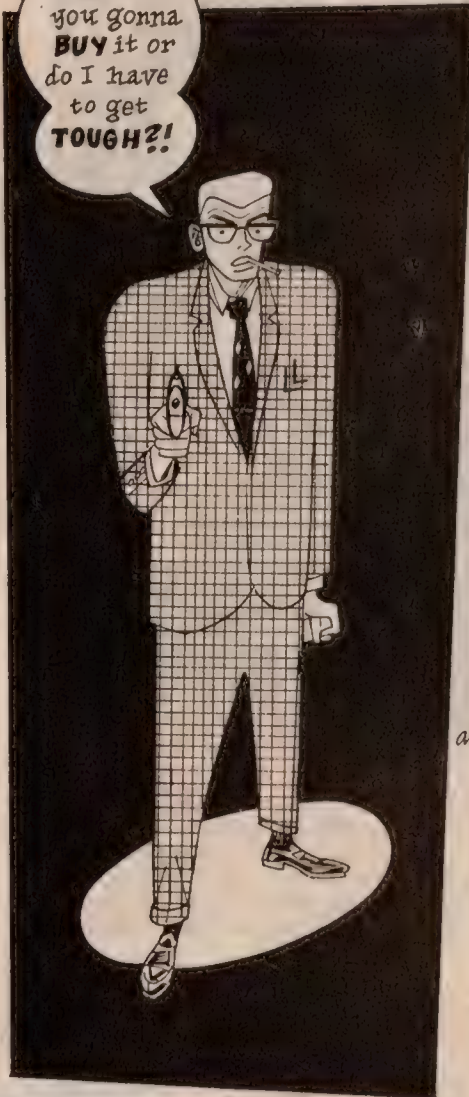
MURDERERS...



BEATNIKS...

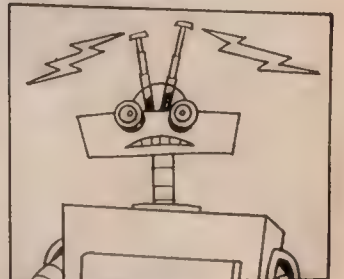


Are you gonna
BUY it or
do I have
to get
TOUGH?!

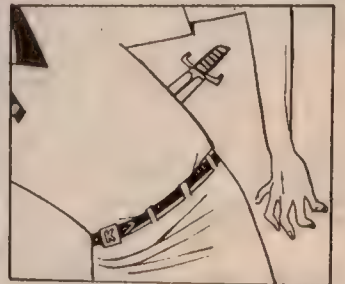


32 ACTION-PACKED PAGES

ROBOTS...



SENSELESS VIOLENCE...



and **GIRLS, GIRLS, GIRLS!**



© Daniel Clowes '85

The Art of the Ninja

Ninja High School, a one-shot spin-off from *Extremely Silly comics*, is due out in November.

I'm hip! I'm hip!
comic I've been
away! I've been
handling) — \$3
Hey, don't
case, I know
full year's su
LLEWELLYN. I
substantial sa

YUMMY FUR



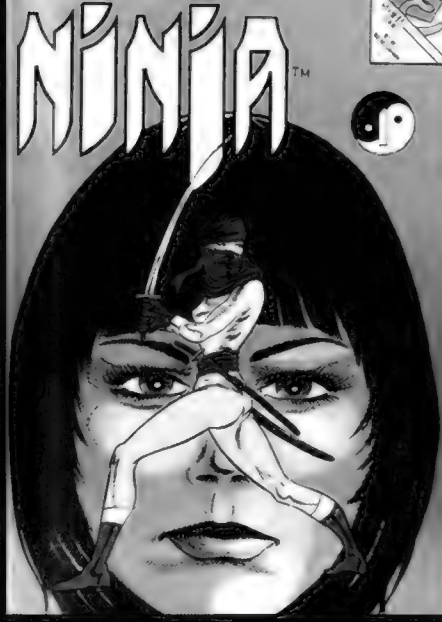
The coolest comic
on the newsstand.
(Would we kid ya?)

**YUMMY FUR
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Sometimes eerie, sometimes Dada, always bizarre.
Chester Brown's hilarious stories are finally
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HAVEN'T STOPPED US YET.

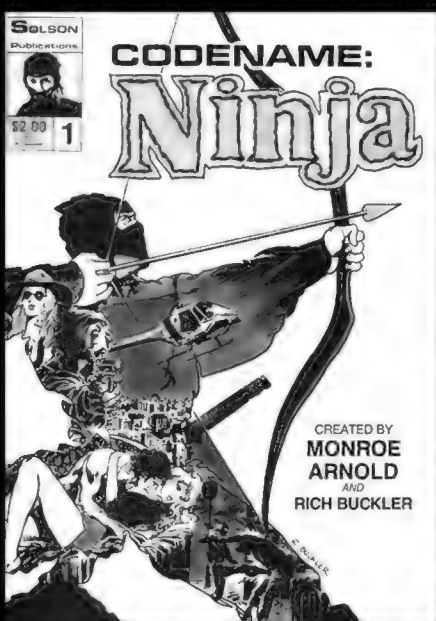




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DEAD WORLD

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AAAARGH! ASSOCIATED

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AIRCEL PUBLISHING

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ANTARTIC PRESS

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FRAGMENTS WEST

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1986 AMAZING HEROES ISSUES



ling creators
Japan, and

Marvel's C.C.
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begins, with
with Howard
n comics.

about, index-
Miss Buxley
memo.

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or movies.

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erview, with
Jim Warren.

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Hulk cover;
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n, Gil Kane
vin Nowlan.

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verine.

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n; Ellison.

Get a high-dosage hit of comics history from *The Comics Journal*, the most independent and uncompromising professional trade publication in the field of cartooning. See for yourself why *The Comics Journal* has earned the outrage of some and the admiration of others! *The Comics Journal* has been on top of every major event in the comics world in the last 14 years, with a depth and perspective unmatched by any other publication. And it's only getting better with upcoming material like interviews with Berke Breathed, Ralph Steadman and the Hernandez brothers, coverage of the comics scene in the US, Europe and Asia, artists' sketchbooks, articles on the editorial and political cartooning fields, and all the latest comics news of the day! If you care about comics, you should be reading *The Comics Journal*!

HOT COMICS

IMPERIAL

INFINITY GRAPHICS

INVASION COMICS

JUST IMAGINE

KITCHEN SINK

Chats with Skip Williamson and Justin Green; R.C. Harvey psychoanalyzes comics; Carter Scholz on *Savage Tales*; death in the industry.

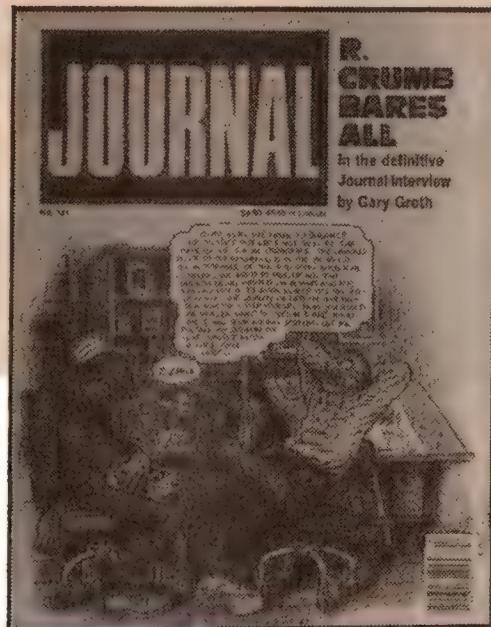
Special issue devoted to Jack Kirby's battle with Marvel over his original art: Frank Miller, Gil Kane, Wendy Pini, Ken Smith speak out!

Bill Sienkiewicz is interviewed; *Elektra* cover. Plus Scott Edelman on sexual discrimination, Dwight Decker on Superman vs. the Nazis, and more.

In-depth interview with Milton Caniff; complete "Corto Maltese" episode by Hugo Pratt; plus reviews of *Hell on Earth*, *The Shadow*, more.

Howard Chaykin speaks out in an extensive interview. Also, the dark side of the Dark Knight, Carter Scholz on *Flagg!*, and a letter from C.C. Beck.

Mike Baron spills his guts, with a Steve Rude cover; a big section on the Jack Kirby art controversy; R. Fiore savages the Fantagraphics line.



Howard Cruse talks about cartooning & being gay; Dan Day speaks; the plight of a Soviet cartoonist; an examination of McGregor and myths.

Mark Evanier's gigantic interview begins; cover by Mitch Schauer; C.C. Beck complains about *Man of Steel*; and R. Fiore on the New Universe.

Jam cover and dialogue between R. Crumb and Gil Kane; Evanier continues; Harvey Pekar on *Maus*; and R. Fiore on censorship.

STOP DRAGON COMICS

STRAWBERRY JAM

by Ellison, Jim Shooter and Groth. 146 pages.

TARGET COMICS

death of the black-and-white glut; R. Crumb's sketchbook.

THOUGHTS & IMAGES

THUNDER BAAS

Robert Crumb speaks on everything from

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1986 TCJ Issues

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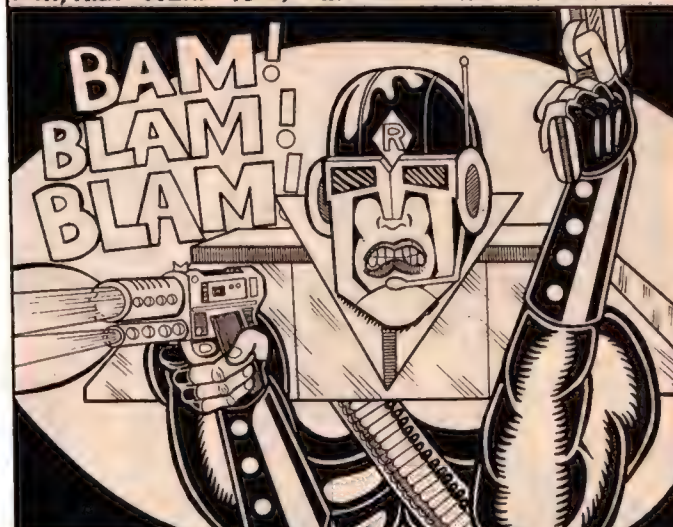
SOLSON PUBLICATIONS

STARBLAZE GRAPHICS

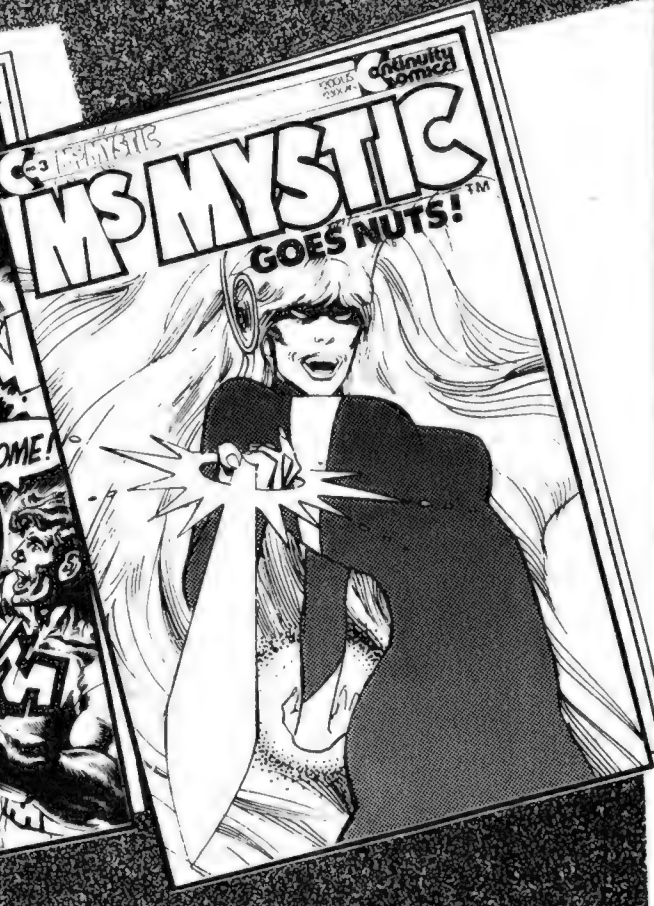
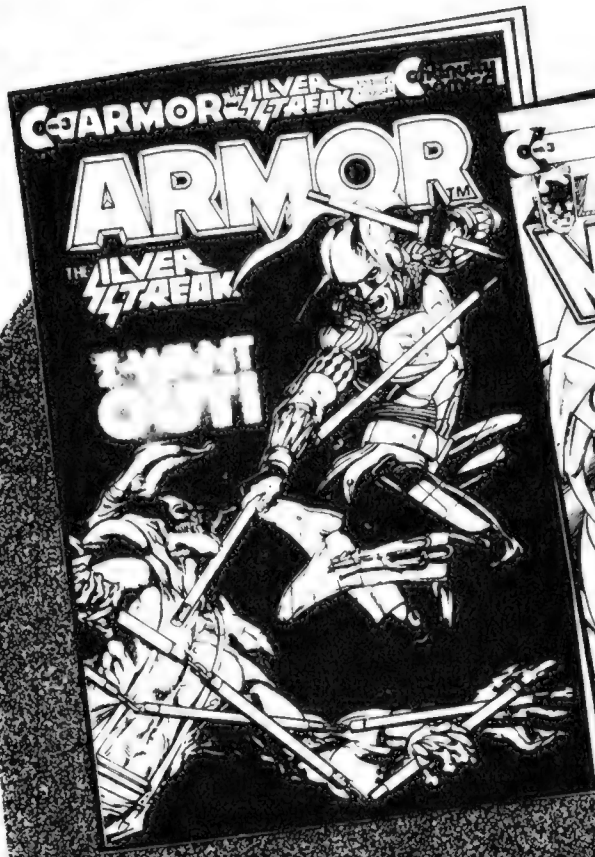
STEELDRAGON PRESS

BLUE COMET COMICS:

AND "THE RAY GUN KID," ANGRY YOUNG MAN. NOBODY KNEW A THING ABOUT HIM. JUST BEFORE THE TEAM WAS TO LAUNCH, THEY WERE TOLD, THEY NEEDED HIS "SKILLS".



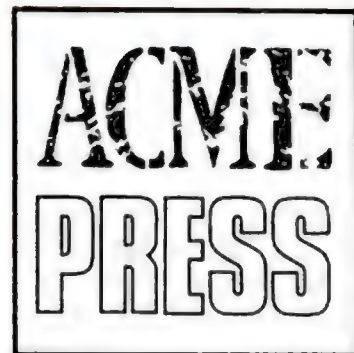
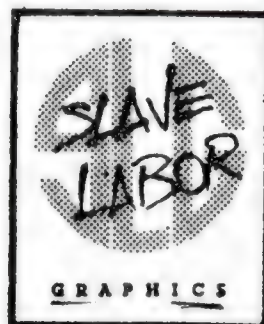
HE WASN'T ONLY NEEDED, BUT WELCOME ON A DANGEROUS TREK, SUCH AS THIS. HE NEVER MISSES, NEVER!!!



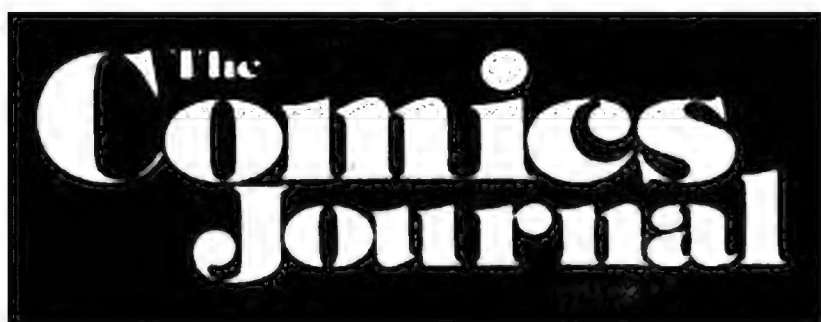
Continuity comics acquire newsstand distribution

Continuity Comics is currently in the formative stages of building its own distribution company, which will distribute its comics to a national market, according to Neal Adams, founder of the company. Continuity publishes a series of deluxe full-color titles retailing for \$2.00—*Armor*, *Samuree*, *Ms. Mystic*, *Megalith*, and *Toyboy*—as well as the \$2.95 *Echo of Futurepast*.

**COMING SOON
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THE FAT NINJA

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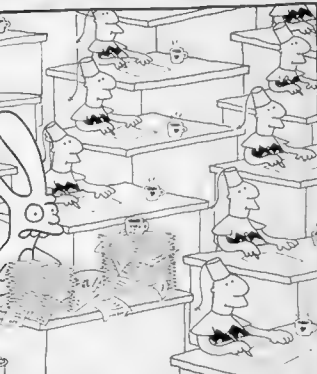
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MOONSHADOW

IS HELL



ON BOOK BY ROENING

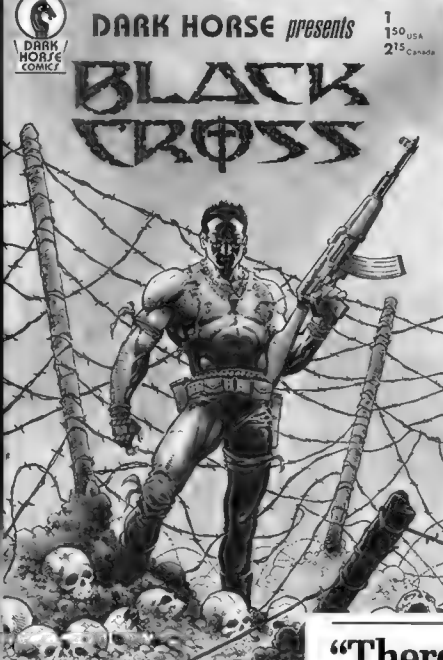
OR OF LOVE IS HELL

NEW UNIVERSE

STAR BRAND



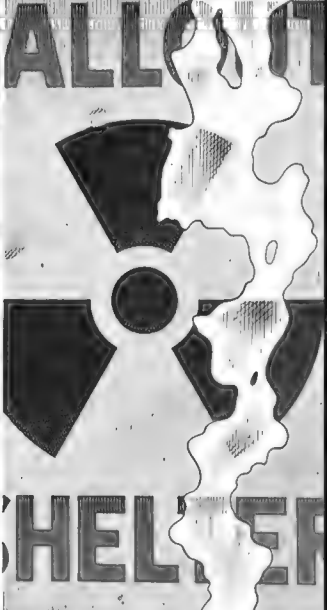
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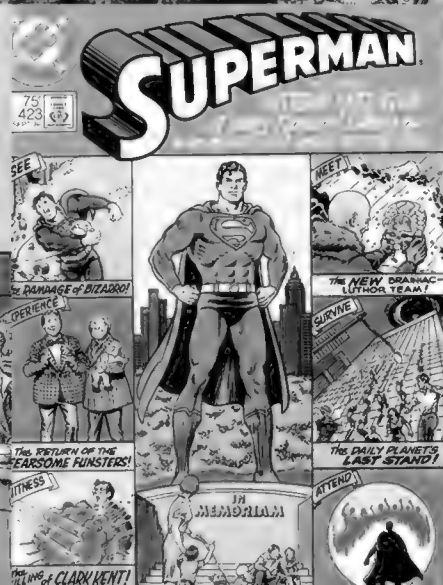


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PERIENCE

THIS PICTURE OF THE FEARFUL FUNSTERS!

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IN MEMORIAM

ATTEND



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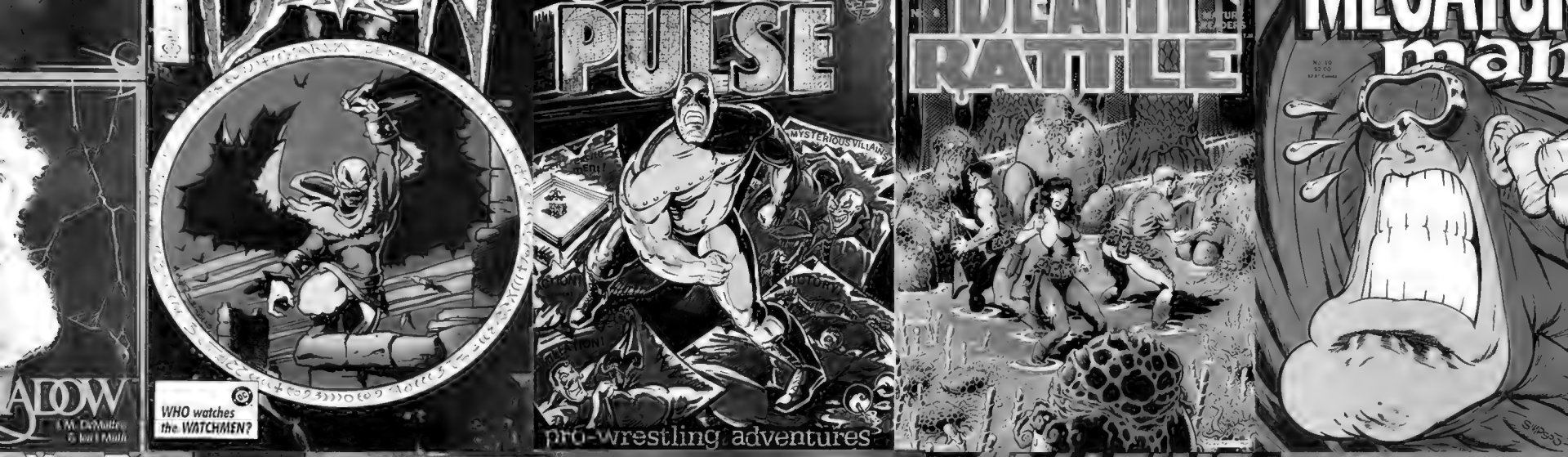
THE DAILY PLANET'S LAST STAND!

ATTEND

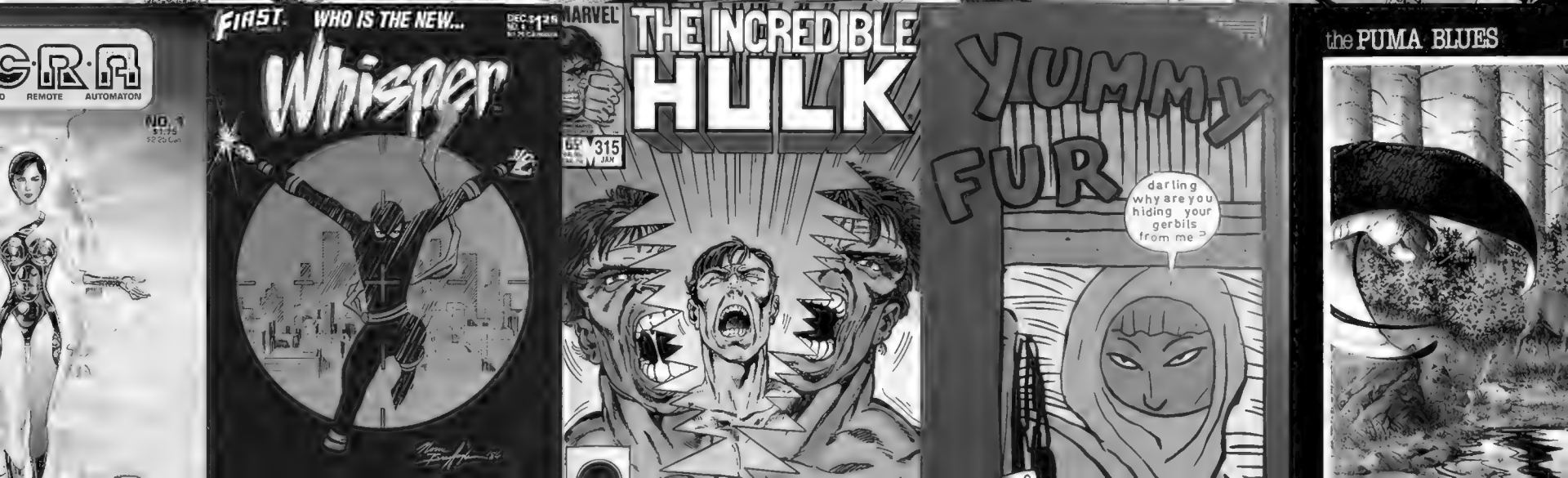
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COMICS INTERVIEW



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AND SINCE SOME 4CHANNERS GET TRIGGERED BY MY "CASHAPP BEGGING" HERE'S TWO QR CODES LOL



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EH, KIDDIES? NOT ENOUGH TERROR, NOT
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KEEP EVEN YOU SATIATED! IT'S A
DRUNKEN DRAMA WE CALL...

BOTTOMS UP



BUY ME PIZZA?



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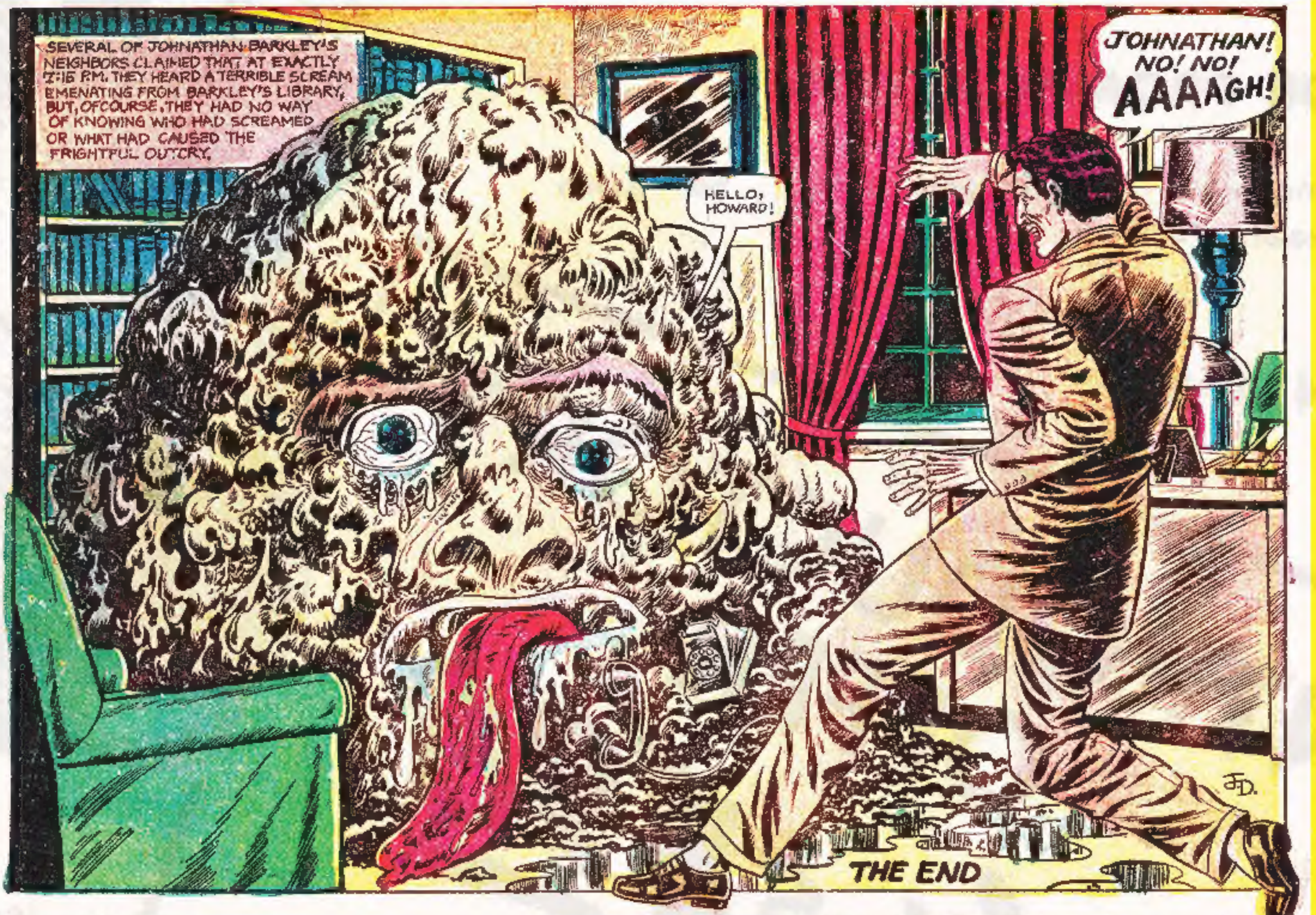
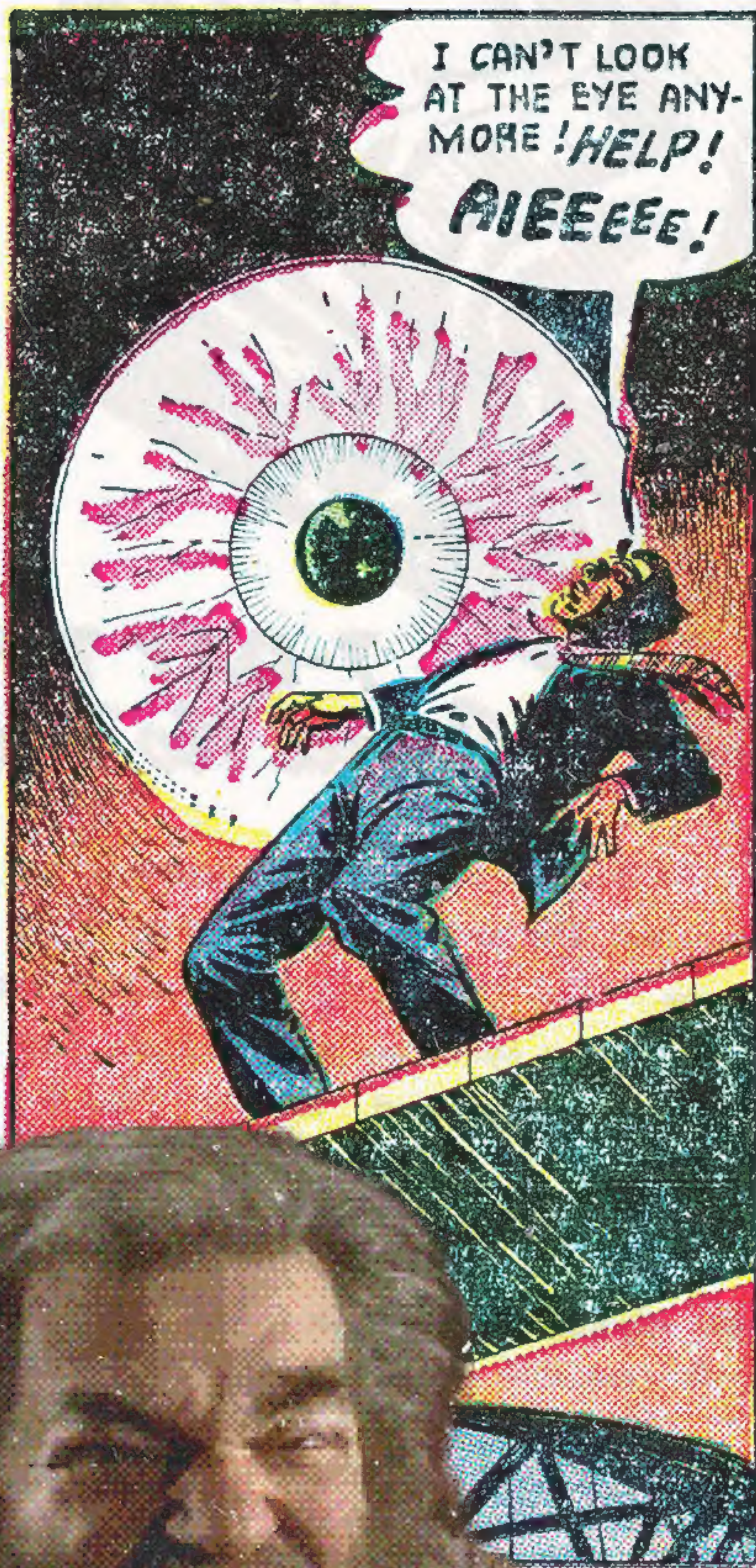
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